

KOREAN CINEMA TODAY

BUSAN SPECIAL EDITION
OCTOBER 2012 VOL.14

NEW
FILMS
35

The Return of KIM Ki-duk

The Golden Lion roars
in Venice

KIM Eui-suk
Chairman of KOFIC

YOO Ji-tae MAI RATIMA

PANG Eun-jin
PERFECT NUMBER

2013 KOREAN FILM
HOT LINE-UP

CJ E&M | Lotte Entertainment | NEW | Showbox/Mediaplex Inc. | INDIESTORY | Cinema DAL

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from KOREA
to the
WORLD

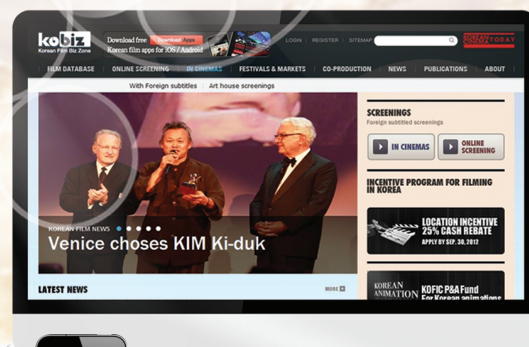
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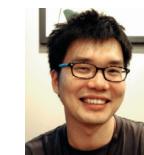
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OCTOBER 2012 **VOL.14**



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The Return of
KIM Ki-duk
**The Golden Lion roars
in Venice**

It was an important and historic event. KIM Ki-duk's *Pieta* won the Golden Lion at 69th Venice International Film Festival. It is the first prize won by a Korea film at one of the world's 3 major film festivals. Thus KIM Ki-duk became the very first Korean director to win such an esteemed award at one of these events. He is truly one of the world's greatest directors.



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2013 KOREAN FILM

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letter

The Best Year for Korean Films



Year 2012 will be remembered as the year that Korean film made a new leap forward. The news of director KIM Ki-duk receiving the Golden Lion Award at the Venice International Film Festival early last September was a monumental issue. This is because although many Korean movies have gone to numerous international film festivals, none have received the top award at one of the 3 most renowned festivals.

Industry-wise, we are also having the best year as well. This year August was the 'The best month for Korean Films'. The percentage of the Korean films' market share went up to 70.2%, been a attracting world-wide attention. Director CHOI Dong-hoon's *The Thieves* has multi-million boxoffice hit, placing second to the BONG Joon-ho's *The Host*. By the time you are reading 'KOREAN CINEMA TODAY' at the Busan International Film Festival, you might be hearing the news that *The Thieves* has finally placed itself on top of the alltime Korean Boxoffice chart.

Therefore the year 2012 will be remembered as the year that Korean films were acknowledged commercial success for both their artistic values. This is a goal that the Korean Film Council's film promotion business aimed for in order to expand its diversity and industrial foundation.

For the upcoming 17th Busan International Film Festival, the Korean Film Council has prepared a varied program to herald the launch of new Korean films. So during the 'Korean Film Night', we are planning to have a celebration for the successful year and gather with international cineastes.

Moreover, through a newly founded 'KOFIC INDUSTRY FORUM', we are going to present programs such as international co-production

seminars, meetings and location tours. Plus a program where people can give public opinions on global market strategies, match the key business players that have been planning on overseas makets and campaign to create a legitimate downloading market and to remind movie goers of a good downloading.

For Korean films, the local market has become small. We have a long way ahead even though we have received great awards at the best film festivals and command over 50% of the market share.

International reputation is limited to a certain number of directors, and the fact that we have never had a boxoffice hit overseas, things we need to work on. Korean Films are eager to meet with more international audiences.

To make this happen, we have to be partnered with these that possess international competitiveness.

This special edition of 'KOREAN CINEMA TODAY' contains the point of view of the Korea Film Council on Korean films in the year 2012 and our concerns. A great thanks goes to the editors that have made this edition happen. On the next special edition for the Berlin International Film Festival in February next year, we will be looking forward to giving you better news on Korean Films that have made it to festivals and more industrial news.

October 8, 2012. Korean Film Council Director of International Promotion Center Daniel D.H.PARK



“We are Here to Learn the Experience and System from KOFIC”

Indonesian minister for tourism and creative economy visits KOFIC

H.E. Dr. Mari Elka PANGESTU, Indonesian Minister for Tourism and Creative Economy with her entourage of 15 members visited Korean Film Council (KOFIC) on September 24th and had an extensive conversation about the role and activities of film promoting organization in Korea with KIM Eui-suk, the chairman of KOFIC.

Indonesian Ministry of Tourism and Creative Economy is equivalent to Korean Ministry of Culture, Sports and Tourism. The entourage is composed of the ministry's officials and representatives of film, music and broadcasting areas.

The chairman KIM first explained them about current conditions of KOFIC and diverse supporting business and investment programs. The minister PANGESTU said, “Korean films are popular in Indonesia. As far as I know KOFIC has made grate contributions to development of Korean film industry. We are here to learn the experience and system from KOFIC. Indonesian government enacted the film law in 2009, and we are going to establish a similar organization hoping to see the prosper of Indonesian films.” Then she asked for cooperation saying, “We are willing to cover all the costs if you can send us hands-on staff to have meetings in Indonesia.

During the meeting, the visitors asked questions in a wide range covering intent of film promotion fund and ways to collect it, Korean Open Movie Exchange (KOME), current state and management of Exclusive Video Investment Corp, management system of KOFIC, screen quota system, rating system, digital screening, value added market and film storage. She finally spoke, “I hope we can cooperate each other in various ways such as co-production and film festivals.” By JANG Sung-ran

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Korean Film Dives into France KOFIC co-holds Ko-production in Paris with CNC

The Korean Film Council (KOFIC, Chairman: KIM Eui-suk) held 'Ko-production in Paris 2012' in Paris, France from September 18th to 20th. 'Ko-production in Paris', where Korean film directors and producers met French production partners, was co-hosted by KOFIC and 'Centre National du cinema et de l'image animee' (CNC), a national film and image center of France. 'Ko-production in Paris 2012' was composed of a presentation about 'The World Cinema Support', a new supporting system of CNC, a mentoring program for entries, and a business meeting. By JI Yong-jin

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LEE Je-hoon and TANG Wei Rendezvous in China

Appointed as honorary ambassadors for a Korean Film Festival in commemoration of the 20th anniversary of diplomatic relations between Korea and China

LEE Je-hoon and TANG Wei met Chinese audiences. The two young stars were appointed as honorary ambassadors for a Korean Film Festival, which was held beginning on August 29th in commemoration of the 20th anniversary of diplomatic relations between Korea and China. By JI Yong-jin

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China and Korea to Discuss Cooperative Industry Growth

Korea-China Film Exchange Forum 2012 was held on the 30th of August.

Korean planning and Chinese capital were formally introduced to each other in August. The Korea-China Film Exchange Forum 2012 took place in Seminar Room 1 of the Renaissance Hotel in Beijing on August 30th. This forum, co-run by the Korean Film Council (KOFIC), the Korean Cultural Center in China and media firm CJ E&M, was a chance to enhance networking opportunities between Korean and Chinese film-related bodies. By KIM Hyun-min

By KIM Hyun-min

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Korean film The Window of Asia and Bridge to Hollywood



KIM Eui-suk, Chairman of KOFIC

KIM Ki-duk won the Golden Lion at the Venice Film Festival. How do you feel as the head of KOFIC?

I'm really thrilled. It is an honor for him and a remarkable achievement of the whole circle of Korean film at the same time. The Korean Film Council (KOFIC) held 'Korean Film Night' party at the Venice a Film Festival for the first time in 7 years. All the cineastes at the party seemed to be highly praising KIM's *Pieta*. KIM has a high reputation in Europe and his films are also very popular. At the Venice Film Festival, He assured it once again.

You must be extra happy because KIM has a strong connection to KOFIC. KIM's first scenario won at a contest held by KOFIC. We have supported him with film production many times

since. Especially as we covered 50% of the marketing for *Pieta*, so we are really delighted. Many foreign cineastes are envious because of the fact that KOFIC contributes to the development of Korean film in many ways. We will continue trying our best to be of help to Korean film.

One of the most remarkable achievements of KOFIC during this year was the enhancement of diplomatic relations with China.

What do you focus on in terms of promotion to the Chinese market? 2012 is the 20th anniversary of establishment of diplomatic relations between Korea and China. We have moved back and forth between the two countries to hold the 'Korean-Chinese Film Festival' so far. This year, to commemorate the

20th anniversary, we held a film festival on a large scale and a forum. We are also working on co-production with China. There is a limited quota for foreign films in China. However, if we make an agreement on co-production, we can screen as many films as possible without respect to the quota regulation. Another thing we did is that we opened a film business center in China. At the film business center, we will provide translation and interpretation services. The Beijing office of KOFIC is going to serve as the base for business matching and co-production between the two nations. **KOFIC has been making a great effort in Korean-Chinese co-production. Specifically what accomplishments have been made until now?**

The Chinese film market is being developed at a very high rate. While the resulting product used to be exported to China in the past, we are more focused on intensive co-production these days. This is a crucial and meaningful change because we try to share human resources such as directors, actors, production staff and post-production companies. We have already come up with outstanding achievements. *Late Autumn*, directed by KIM Tae-yong and starring Korean actor HYUN Bin and Chinese actress TANG Wei, and *Bunshinsaba*, a horror film directed by AN Byung-ki, were massive hits at the Chinese box office. *Dangerous Liaisons*, directed by HUR Jin-ho and starring JANG Dong-gun from Korea and Cecilia CHEUNG and ZHANG Ziyi from China, is about to be released. It has been gathering high expectations from people. KIM Yong-hwa has secured 25% of production cost from China for *Mr.Go 3D*. There are a lot more ongoing co-production projects. The number of co-production films that succeed in both Korea and China will increase. I think it is a fruitfull endeavor.

What other things is KOFIC focused on to support for international exchange?

We have run the 'Co-production Incentive' Project to invest KRW 500 million (USD 446,500) in 5 films to invigorate of co-production. We worked with various countries including Japan, the United States and China. 'The Location Incentive' Project has been consistently held run, too. This is a project to support foreign films shot in Korea aiming to make foreign cineastes aware of the fact that 'Korea has good locations to make films.'

What is the ultimate goal of support for international exchange?

Whereas out initial goal was to let Korean films be known to the world through foreign film festivals, now we are working on industrial development and local expansion. Merely exporting Korean films

"It is time for Korean film to find its own role. It will play a role as the window of Asia and bridge to Hollywood. Co-production with foreign countries has been surprising news but it will be a common practice in the industry soon. The change has already started."

is not enough. We need to export excellent manpower including directors, actors and staff as well as technology. When the exportation of film service industry is realized, we will have to step further and exchange film making system. We are currently cooperating with Asian countries like China and Japan, but our next target is North America, that is to say Hollywood. KIM Jee-woon, PARK Chan-wook and BONG Joon-ho are in Hollywood directing films now. This means that Hollywood is also looking for new contents to expand to Asia. It is time for Korean film to find its own role. It will play a role as the window of Asia and bridge to Hollywood. Co-production with foreign countries will be vitalized more and more. What has been surprising news until now will start to sound very natural from now on. The change has already started.

Your are half way through your term on the position. How would you evaluate yourself?

Of the 3 years of my term, 1 and a half have passed. When I was appointed as the chairman, I had 3 goals. First, I wanted to forward the Korean film market to the world. Second, I wanted to build a win-win environment for both big enterprises and the film industry. Last, I wanted to create a new paradigm by starting the age of KOFIC in Busan. I think I'm on the right track to achieve all the goals. We gained a foothold from film exchange with China and are heading for American market. We established the Declaration of Cooperative Growth for Korean Film and set 13 topics to discuss and find solutions for. As we move to Busan, we will found a new infrastructure to prepare for the future. Even if I cannot accomplish all the goals, I will make effort to draw a nice blue print my best. I'm committed to building a strong basis. [4]

Written By PARK Hye-eun | photo By KWON Hyeok-se





Venice Chose KIM Ki-duk

Pieta wins the Golden Lion at the 69th Venice Film Festival

Venice chose KIM Ki-duk after all. At the closing ceremony of 69th Venice Film Festival, held at 7pm on September 8th, KIM's *Pieta* won the Golden Lion as the fest's best film. *The Master*, directed by Paul Thomas ANDERSON, was the strongest competitor until the very last moment, but it ended up winning the Silver Lion (Best Director) and the Best Actor's Award instead. KIM's accomplishment was in many ways predicted in advance. At this year's edition of the Venice Film Festival, he took three of the event's unofficial prizes in addition to his Golden Lion: the Premio Agiscuola Leoncino D'Oro (Young Critics' Award), the Mouse D'Oro and the Premio P. Nazareno Taddei. The Mouse D'Oro is given to one of the films invited to the official competition section, and it is selected by 72 journalists of the online film media in Italy. This prize is known to reflect immediate reactions and impressions at the fest. The Premio P. Nazareno Taddei was first introduced in 2007 to pay tribute to Nazareno Taddei, a renowned Italian writer who passed away in 2006.

KIM's connection to the festival started in 2000. At that time, he went there with *The Isle* and once again with *Address Unknown* in the following year. It was 2004 when *3-Iron* brought him the Silver Lion, which was the first prize he won at the Venice Film Festival. This year's Golden Lion is the first prize he has won at one of the world's three major film festivals (Cannes, Berlin and Venice) in the eight years since his Silver Lion win with *3-Iron* and his Silver Bear win at the Berlin International Film Festival for *Samaritan Girl*, both in 2004. His achievement this year is particularly meaningful as it is the first time that a Korean film has been given the top prize at one of the world's top three film fests. By Ji Yong-jin

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Will KIM Ki-duk grab an Oscar statuette too?

Pieta, selected as entry to Academy Award for Best Foreign Language Film

The Korean Film Council(KOFIC) picked KIM Ki-duk's *Pieta* to send to the Best Foreign Language Film section of the 85th Academy Awards hosted by the American Academy of Motion Picture Arts and Sciences (AMPAS) in February 2013. The 5 competing films, collected by August 17th were *The Taste of Money* by IM Sang-soo, *In Another Country* by HONG Sangsoo, *Nameless Gangster: Rules of the Time* by YOON Jong-bin, *Pieta* by KIM Ki-duk and *Masquerade* by CHOO Chang-min. KOFIC carefully took realization, possible distribution power in the United States and the name value of the director and film into consideration at the evaluation board held on September 12th.

The jury, after announcing that *Pieta* will be submitted to the Best Foreign Language Film section of the 85th Academy Awards, left a comment about the film saying, "We were happier than any other year to have an enthusiastic discussion. The entire jury agreed that all the 5 competing films collected were good enough to prove the excellent achievement of Korean film. We also agreed that the most important priorities have to be 'If the film has sincere awareness of problems passing through the features of common contemporary life' and 'If it managed to realize the issue with creative aesthetics and unique recognition of time and space'. Although every film was characteristic and had advantages and strengths, and the discussion was very fervent, the final decision was KIM's *Pieta* with overwhelming support from every jury member.

By Ji Yong-jin

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THE THIEVES Shoots down another box office record

Caper flick becomes the 2nd most attended Korean film in history

Box office records continue to fall in Korea. As of 4pm on August 30th, CHOI Dong-hoon's *The Thieves* became the second biggest grossing Korean film in history, surpassing *The King and the Clown*. Around the same time, KIM Joo-ho's *The Grand Heist* also overtook *Deranged* and *All About My Wife* to become this year's third most attended Korean film.

The Thieves broke the 12 million admissions mark 33 days after its release. Through the 30th of August it drew 12,326,147 admissions, overtaking *The King and the Clown*'s 12,302,831 total admissions. *The Host*, which took 13,019,740 admissions, is still sitting in the top spot. By KIM Hyun-min

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"A well-made film that crosses national boundaries"

Masquerade, premiered at LACMA

A red carpet event and premiere for *Masquerade* was held at the Film Independent and hosted by Los Angeles County Museum of Art (LACMA) took place successfully on September 14th (Los Angeles' local time). The event was filled with 600 people including Michael GOVAN the CEO and Eva CHOW, a trustee of LACMA, film related people at Hollywood, film critics, club members of LACMA and the 'New York Times' and general audience. Elvis MITCHELL, LACMA's film curator who organized the Q&A section with LEE Byung-hun after the screening, praised him saying, "I have seen his acting since he played in *Joint Security Area*. While he appeared very dark and serious in *I Saw the Devil*, he played a double in *Masquerade* in a charming manner. He truly is a great actor."

Film related people at Hollywood also expressed their impressions saying, "This is a well-made film that crosses national boundaries." By KIM Hyun-min

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Strength of Korean indies

Grape Candy goes to Tokyo after Warsaw

Director KIM Hee-jung's *Grape Candy* has been invited to the 28th Warsaw International Film Festival as well as to the competition section of the Tokyo FILMeX. Tokyo FILMeX is an event with the aim of promoting the growth of Asian independent cinema. The opening film there last year was KIM Ki-duk's *Airang* and PARK Jung-bum's *The Journals of Musan*, HEO Jong-ho's *Countdown* as well as JUHN Jai-hong's *Poongsan* were invited to the competition section. *The Journals of Musan* won the Jury's Special Award and *Airang* was awarded the Audience Award last year. By KIM Hyun-min

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JANG Dong-gun, Toronto's new heartthrob?

Official press conference for *Dangerous Liaisons* held at the Toronto International Film Festival

The official press conference for *Dangerous Liaisons*, directed by HUR Jin-ho and starring JANG Dong-gun and ZHANG Ziyi, recently took place at the 37th Toronto International Film Festival. Before and after the conference HUR, JANG and ZHANG all looked comfortable when responding to praise from fans and having their pictures taken by photographers from the international press. Like his playboy role in the film, seducing the girls of Shanghai, JANG also displayed plenty of charm at the event.

After the press conference ended, HUR, JANG and ZHANG had interviews with the foreign press and then headed to the film's red carpet event and gala

screening. *Dangerous Liaisons* was officially invited to the Director's Fortnight at the 65th Cannes International Film Festival.

By KIM Hyun-min

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With over 17 million moviegoers, a record August for Korean film

KOFIC releases its monthly industry report

Industry expectations were high for this past August, and the results did not disappoint. According to the monthly report published by the Korean Film Council (KOFIC), the previous month saw a record 17,018,910 admissions for Korean films, making it the best August in Korean film history.

The figure surpasses that of August 2007, when *D-War* and *May 18* were competing with each other at the box office, generating 16,364,689 admissions. The market share for Korean films during this past month was a whopping 70.2%, a sharp rise from the 53.4% seen during the first half of 2012.

The month also set a record for overall admissions with 24,238,636 moviegoers heading to theaters, an increase of 20.8% compared to last August. According to the KOFIC's Korean Box Office Information System (KOBIS), total monthly admissions have only broken the 20 million mark on four previous occasions: August 2007, August 2009, August 2011 and July 2012. **+** By LEE Eun-sun

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Korean Films Top

2012 Midsummer box office

August 26 was the day that *The Thieves* crossed the 12 million admissions mark. It has attracted a cumulative 12.094,931 admissions in the 33days follwing its release. From July to August 2012, the Korean film industry has shown strength by beating international blockbusters and creating a new records.

In July 2012, The Korean film industry has easily overcame Hollywood by flooding the market with its own movies. In the first half of the year, Korean films have recorded a 53.4% market share and even against typical Hollywood summer blockbusters, it still managed to overcome inferiority by recording the highest number of theater admissions with over 20 million. In just July, the number of admissions was 20,955,320.

It was the highest number in the monthly record of 2012 as well as of Julys of recent years. Korean Box Office Information System(KOBIS) of the Korean Film Council, the months that have recorded over 20 million were August 2007, 2008 and 2011. But this year it was already over 20 million by July and an increase of 14.3% in comparison with the same time last year. Even for Korean films, they hit 47.9% of the market share with 10,039,301 admissions. August of the above years were the only times that Korean films went over 10 million admissions and the success of *Deranged* which opened on July 5 and *The Thieves* which opened on July 25 played a big role in this result. Meanwhile foreign movies decreased



Chart1 Top 5 hits in July 2012

rank	movie	release	total sales	total Admission	no. of Screens	distributor
1	The Dark Knight Rises	07.19	33,899,388,500	4,590,890	1,210	Warner Brothers Korea
2	Deranged ●	07.05	31,734,355,664	4,452,011	756	CJE&M
3	The Thieves	07.25	27,674,398,000	3,858,402	1,073	Showbox / Mediaplex
4	The Amazing Spider-Man	06.28	41,104,727,235	4,845,165	1,102	SPBV
5	Ice Age: Continental Drift	07.25	5,315,169,704	693,725	501	20th Century Fox

Chart2 Top 5 Korean films in July 2012

rank	movie	release	total sales	total Admission	no. of Screens	distributor
1	Deranged	07.05	31,734,355,664	4,452,011	756	CJE&M
2	The Thieves ●	07.25	27,674,398,000	3,858,402	1,073	Showbox / Mediaplex
3	Two Moon	07.12	2,945,157,170	426,018	347	Lotte Entertainment
4	All About My Wife	05.17	34,155,055,500	4,588,439	246	NEW
5	Dangerously Excited	07.12	1,538,310,500	217,776	278	NEW



their percentage by 11.8% in comparison to July 2011. The world-wide hit *The Dark Knight Rises*, which opened on July scoring over 4.5 million and *The Amazing Spider-Man* that opened in June 25 scoring over 4.8 million, were not enagh to best out Korean films.

It is no doubt that August 2012 has been the best month ever for Korean films. *The Thieves* scored over 10 million admissions which is the 6th time for a Korean film and the first in 3 years since *Haeundae* . It placed itself in second right

Chart3 Top 10 hits in August 2012

rank	movie	release	total sales	total Admission	no. of Screens	distributor
1	The Thieves	07.25	89,395,635,500	12,390,804	1,092	Showbox / Mediaplex
2	The Grand Heist ●	08.08	30,813,446,161	4,364,779	694	NEW
3	Dark Knight Rises	07.19	47,463,199,500	6,377,032	654	Warner Brothers Korea
4	The Neighbor	08.22	11,759,838,105	1,595,725	600	Lotte Entertainmentn
5	Sammy's Avonturen 2	08.01	10,546,505,500	1,410,832	486	CJE&M

Chart4 Top 5 Korean film in August 2012

rank	movie	release	total sales	total Admission	no. of Screens	distributor
1	The Theives	07.25	89,395,635,500	12,390,804	1,092	Showbox / Mediaplex
2	The Grand Heist	08.08	30,813,446,161	4,364,779	694	NEW
3	The Neighbor ●	08.22	11,759,838,105	1,595,725	600	Lotte Entertainment
4	R2B	08.15	8,118,361,371	1,132,440	540	CJE&M
5	I am the King	08.08	5,429,146,904	786,371	471	Lotte Entertainment

after *The Host* as of August 31. This has amounted to an overwhelming score of 17,010,891 admissions, for local films the best since 2007's record. Total theater admissions also went over 24 million, the best month this year. The total theater admissions data for August was 24,238,636.

The Thieves was the main reason for the increased size of the market. *The Thieves*, which opened on July 25, has been a hit until the end of August and has made numerous records. *The Grand Heist* also increased the market share wih over 4.3 million admissions. As for foreign films, the market share went down to 29.8%, which is a 31% decrease from August 2011. This is due to *The Amazing Spider-Man* and *Dark Knight Rises* making insufficient impressions.

Along with this accomplishment, the Korean box office hits continued in September. *The Thieves* with its over 13 million admission hit, getting on the second place on the Korean film history, *Pieta*, following its Golden Lion Award at the 69th Venice International Film Festival, come 3rd in the box office and *Masquerade*, starring LEE Byung-hun, placed first with 1.28 admissions on its opening week, the stronghold of Korean films don't seem to be abating.【 By SONG Ji-hwan

The Return of KIM Ki-duk

director of PIETA

The Golden Lion roars in Venice

It was an important and historic event. KIM Ki-duk's *Pieta* won the Golden Lion at the 69th Venice International Film Festival. It is the first prize won by a Korean film at one of the world's 3 major film festivals. Thus KIM Ki-duk became the very first Korean director to win such an esteemed award at one of these events. He is truly one of the world's greatest directors.

Congratulations. Can you briefly tell us how you feel now?

I feel very good. I consider this Golden Lion goes to Korean film, not to me. I would like to say once again that I am grateful to everyone who has supported me.

This is your first film in 4 years. How do you feel?

I made small-scale films such as *Arirang* and *Amen* but it was the first time in four years to work with many staffers and great actors. I really wanted to make films during the break. I experienced a sense of great happiness making *Pieta*. I always

knew that but that feeling was reinforced as I was making this film. I have resolved to make films that are fun to watch as well as have meaning in the future.

Give us a brief introduction about *Pieta*. Also what is behind the title?

The title is a weighty one also on a personal level. I considered many other titles but decided on *Pieta* as the meaning is "show us mercy". As I was making the film, I thought that everyone living in this modern world are beings that need to await God's mercy. The modern world is in total confusion because human relationships have become tangled because of money. On a large scale, there are wars and on a smaller scale we have petty fights about money and power. All those situations happen because of money. But *Pieta* isn't just about current affairs. It's also about families and revenge. The most important aspect of *Pieta* is that we're all accomplices in this situation. I wanted to say that we're all connected like a spider web in this modern society. I worked for seven years at a factory by the Cheonggye Stream so I wanted to portray that important space during my youth. There are more and more buildings being constructed in that area so it is fast disappearing. I wanted to say "hello" to the



KIM Ki-duk chronicle

1960

20 December, Born in Bonghwa-gun, Gyeongsangbuk-do, Korea.

1990-1992

Art in France.

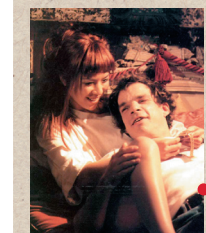


1993

He wrote his first screenplay 'A Painter and a death row' (Hwa-ga-wa-Sa-Hyung-Su). He receive the Association of screenwriters grand prize

1994

Screenplay 'Jaywalking' (Mu-dan-hoeng-dan) the prize-winning entry in KOFIC contest.



1996

Crocodile

Debut film as director. Was entered in the Sweden International Film Festival.



1997

Wild Animals

Was entered in the 16th Vancouver International Film Festival.



1998

Birdcage Inn

Opening film of PANORAMA Section at the 49th Berlin International Film Festival. Won the World-Cinema Prize at the 1st Noosa International Film Festival. Was entered in the Karlovy Vary International Film Festival and Moscow International Film Festival.



2000

The Isle

Was entered in Competition at the 57th Venice International Film Festival, the 29th International Film Festival Rotterdam. Won the World-Cinema Prize at the 16th Sundance Film Festival, and The Golden Raven at the 19th Brussels International Festival of Fantastic Film.

Real Fiction

2001

Address Unknown

Was entered in Competition at the 58th Venice International Film Festival.



Cheonggye area that provided the basis of Korea's powerhouse status in the global IT industry. Against the backdrop of the Cheonggye Stream into which capitalism flows, I wanted to tell a story about money and relationships. This makes *Pieta* sounds like a very complicated story but I simply wanted to put into my film the idea of 'God, Please have mercy on us'.

Why did you decide to cast CHO Min-su and LEE Jung-jin?

First, I've been a fan of Ms Jo. She's done great work and I could tell that she's an actor of great energy so I thought I could feel that energy by working with her. After casting her, I was actually very shocked as I worked with her. She had different versions of characterization for every single page, extending to three different versions and she knew exactly what I wanted from her every time. LEE Jung-jin had until now focused on fun, stylish dramas but I felt that he's like a blank paper. Gangdo seems like a strong personality on the surface but he's actually very weak like a baby. LEE express that aspect of the character very well and I would like to express my thanks to him.

When you saw the reactions in Venice, didn't you expect this would happen?

I thought I couldn't be happier if I won because I knew how great this award is. After the official screening, the reactions from both the audience and the critics were so fervent that even I could feel it myself. When I heard my fans in Italy said, "The only owner of the Golden Lion must be *Pieta*", I expected it would come true to be honest.

Who came up first in your mind when you were awarded?

I visualized myself at 15 years old, working hard near Cheonggyecheon carrying loads and moving boxes.

What do you think were the key points



that made *Pieta* win the Golden Lion?

First of all, I suppose the global theme of capitalism and twisted morality derived from it caught the attention of the audience and the jury. As the jury commented, although the film starts with violence and cruelty, it purifies the sins with forgiveness and salvation that lie inside humans as the story develops and heads to the end. I think this is what moved them.

Even the day before the closing ceremony, internationally influential presses predicted that the final winner of the festival would be either your *Pieta* or Paul Thomas ANDERSON's *The Master*. What do you think about the competition?

Paul Thomas ANDERSON is one of the representative directors of the United States, who directed *Magnolia* and *There Will Be Blood*. He has won awards at many film festivals by investigating the inside of humans in his works. I was honored to compete with him. *The Master* was not only the Silver Lion winner, but it also made Philip Seymour HOFFMAN and Joaquin PHOENIX win the Best Actor's Awards together. A number of competitive directors presented films about violence and religion in the competition section this year. I wouldn't have won the prize among them without all those who have helped me.

I know you have a close connection to Alberto BARBERA the director of the Venice Film Festival. He was the one who first introduced *The Isle* to the world 12 years ago. Has he told you anything after you were awarded?

He with Michael MANN the head of jury was the one who greatly helped me bring *Pieta* to the festival. Alberto BARBERA has constantly told me that he was immensely fascinated by the messages of my film. I know he also said

Actor's Talk

CHO Min-su I did hesitate when I was offered the part in *Pieta*. I was uncomfortable with his previous films. When you act, I feel it's important to digest and understand the director's previous work, so I decided to meet him in person first. Before I could decide to work with him, I thought I should see him first. I met him and observed him (laughs). He was completely different from the prejudiced view I had of him so I read the script the following day and said "yes" to his offer.



LEE Jung-jin Just like most Korean actors, I also had a wish to work with Dir. Kim but once I got the casting offer, I wondered if I was ready as an actor to work with such a director. So, I decided to meet him and everything just flowed from there.

Bad Guy

Was entered in Competition at the 51th Berlin International Film Festival.
Won the Orient Express Prize at the 35th Sitges International Film Festival, the Jury Prize at the 21th Fantasporto: Oporto International Film Festival, and the Grand Prize at the Fukuoka Asian Film Festival.



2002

The Coast Guard

Opening film of the 7th Busan International Film Festival.
Won the NETPAC Award at the 38th Karlovy Vary International Film Festival.



2003

Spring, Summer, Fall, Winter And Spring

Won the Junior Jury Prize FICC Don Quijote Prize and NETPAC Award at the 56th Locarno International Film Festival, and the Audience Award at the 51th San Sebastian International Film Festival.

The Ministry of Culture, Sports and Tourism awarded him the Ockgwan Order of Culture Merit, for his contribution to Korean film.



2004

Samaritan Girl

Won the Silver Berlin Bear - Best Director at the 54th Berlin International Film Festival.



3-Iron

Won the Silver Lion-Best Director at the 61th Venice International Film Festival, the Best Foreign Language Film Prize at the 13th Russia Golden Ram Awards, and the NETPAC Award at the 9th Busan International Film Festival. In 2005, it won The Vittorio De Sica' Prize in Italia and the Critics Association Award at the 53th San Sebastian International Film Festival.



2005

The Bow

Was entered in Uncertain Regard at the 58th Cannes International Film Festival.





Director's Talk

"I think this award goes for all the Korean directors and the Korean film industry, especially director IM Kwon-taek, who has made all this possible by opening the door to the world, letting them know of the potential within us. I also appreciated KIM Dong-ho, the former festival director for the Busan International Film Festival, saying that without him, there wouldn't be KIM Ki-duk."

"Many of the people overseas think there are not many choices to make within Korean films and that it is a serious problem that there is still only LEE Chang-dong, HONG Sangsoo, PARK Chan-wook, and BONG Joon-ho known in the market. I believe if the gap between investors and creators becomes bigger there will not be any replacements for PARK Chan-wook, BONG Joon-ho, HONG Sangsoo and KIM Ki-duk's juniors."

"There are numerous movies that don't even get the chance to be released and go straight to downloading portal sites. In multiplexes in Paris, there are 13 different movies shown in each theater. If the box office hits are shown in more than 2 theaters, what is it but stealing our fellow film makers' quota."

the messages would touch audiences at interviews. Before the awards presentation, he personally said to me, "Don't go back too early. I want you to make sure to be at the closing ceremony." **This is the first time that a Korean film has won at one the 3 major film festivals. Who do you want to thank the most?** The honor of winning the Golden Lion was all by virtue of the actors and the staff who worked with me. It wouldn't have been possible without them. **The global media was surprised when you sang 'Arirang' after being awarded, and the scene has been broadcast via international news. Why did you do that?** I sang it too when I won Un Certain Regard at the Cannes International



Film Festival with *Arirang* last year. To repeat what I said earlier in Korea, *Arirang* was an answer to the questions I had for myself in the last 4 years and a sort of soul cleaning ritual for me. I wanted to show the world something that best represents Korea along with the messages in *Pieta*. **What do you think about being more popular abroad?**

Aside from my personal opinion on this, when you look at how well my films such as *Spring, Summer, Fall, Winter And Spring* and *3 Iron* have done in France and the U.S, it is obvious that my films are way more popular outside Korea. Also, my films are considered to be commercial films, not arthouse films abroad. And when I walk around in downtown Paris, I get many more requests for my autograph than in Korea (laughs). Once a foreigner asked me if I know a film director called Kim Ki-duk. I just smiled at him (laughs). I know I should have felt grateful but I also felt quite sad. When I got the Best Director's Award for *3 Iron* at Venice, I also got the "little lion" an award given by an Italian Student Film Appreciation Group. I thought to myself, how come Koreans

don't understand a film that Italian high schoolers understand and appreciate? It's true that I have felt sad about it but despite all that, I know that there are people in Korea who love my films. I hope that the time will come when many more Koreans will like my work. I also want my films to be viewed in a more populist way. I believe that by watching my films, you'll get an understanding about life itself, so I recommend my films despite their strangeness and painful nature.

Are you interested in acting? Yes, we all want to be in front of the camera at least once, don't we? Plus I'm a film director so I have a definite advantage there (laughs). I appear in *Spring, Summer, Fall, Winter And Spring* for about twenty minutes and also in other parts of the film but I'm not confident about delivering lines well. Aside from the personal documentary *Arirang*, I would like to act in the future. I apologize to the actors, though (laughs). **What are your future plan and dream?** I will try to continue presenting audiences with good films. *Pieta* was released in Korea a few days ago, so my biggest dream at the moment is that a lot of people watch my film.❧

Written By JI Yong-jin | Photographed By KWON Hyuk-se



2006 Time

Won the Best Actor Prize (Ha Jung-woo) at the 26th Fantaporto: Oporto International Film Festival, and in 2007, the Plaque Award at the 42th Chicago International Film Festival.



2007 Breath

Was entered in Competition at the 60th Cannes International Film Festival.



Beautiful

Producer and Original Story



2008 Dream

Won the Premio Especial do Jury at the 28th Fantaporto: Oporto International Film Festival, and the Orbit Grand Prize at the 27th Brussels International Festival of Fantasy Film.



Rough Cut

Producer and Screenplay



2011 Poongsan

Producer and Screenplay



Arirang

Won the Uncertain Regard Grand Prize at the 64th Cannes International Film Festival, Grand Prize at the 11th New Horizons International Film Festival, The Audience Award at the 12th TOKYO FILMeX, and the BIFFDOCS Prize at the Brisbane International Film Festival.



Amen

Was entered in Competition at the 59th San Sebastian International Film Festival.

2012

Pieta

Won the Golden Lion at the 69th Venice International Film Festival and 3 unofficial prizes; Premio Agiscuola Leoncino D'Oro (Young Critic's Award), Mouse D'Oro and Premio P. Nazareno Taddei.



The Reality We Must Face Now

director of MAI RATIMA YOO Ji-tae

Mai Ratima, YOO Ji-tae's debut feature film as a director is a coming-of-age film about a couple who have been pushed to the edge but overcome the ordeal. The director used violent descriptions and lascivious expressions to show the life of the extremely poor, yet he looked at the unfair reality that definitely exists in the society with warm-hearted eyes. He asks a question to the world, "How can we possibly be indifferent to them?"

I heard you have thought of making *Mai Ratima* since you were a student.

I first planned the film about 15 years ago. At first, it was entitled *Become a Boy (Sonyeoni-Doeda)* and the backdrop was a fishing village. The story developed as a middle aged man started looking back on his past, but later I thought it would be better to talk about the present since time has passed and the society has changed. I wanted to talk about alienated and weak people.

The scenario is very realistic and detailed. Was there any motif?

I had a chance to read an article about foreign women who came to Korea to get married. It said they were tortured and led a very unfair life. I was ashamed of the fact as a man. Then I looked for more related articles and interviewed wives from foreign countries to get more details about the reality they had to face. I first wanted to make an alarm raising film like *Silenced*, but I changed my mind and decided to direct a coming-of-age film and added some melodramatic elements to it.

How did the facts you learned from actual wives from foreign countries melt into the film?

They are treated unfairly. They are persecuted by in-laws and often forced to accede to unreasonable requests. Some even get killed. The Dardenne brothers' *The Silence of Lorna* (2008) shows the reality of immigrants very realistically. I wanted to show that irrationality exists also in our society through the tiring life of immigrant women in *Mai Ratima*.



How would you describe *Mai Ratima*?

Soo-yeon doesn't have a specific job. He is a bum who makes a living by selling stolen mobile phones. *Mai Ratima* came to Korean and met her husband, but she finds it hard to survive under duress. Looking for a way out of their reality, they both head for Seoul, where they meet each other by chance. The city is cold and cruel to outsiders. There, they start leading a very low life sleeping at a subway station. The city drives them into even on harsher environment, but they manage to overcome the ordeal.

The facet of Seoul described in the film looks very cold. Is it how you saw the city through your eyes?

This society is very cruel to the alienated. It drives weak people to the corner and persecutes them. I have thought about the unfairness of the society since I was young. You will never know what it is like to live in deep pain because of people who consider foreigners from poor countries as barbarians and discriminate them unless you experience it. I don't fully understand it because I'm not one of them, but I learned a lot after talking with them.

When you sympathize with the weak, I think you have to be careful not to commercialize it.

You are right. If I talk about a topic without pure intention, I am very likely to lose justification. Especially when I make a commercial film, I am by no means free from such a problem because I have to make a profit. Working on this film, I didn't want to end up only asking questions, so I tried to deal with the process of the wives coping with their reality and adapting themselves to society. Another thing I wanted to do was show audiences how courageous these women are.

The scene where troubled Soo-yeong (BAE Soo-bin)

and *Mai Ratima* fall in love despite their desperate reality reminded me of *The Lovers on The Bridge*.

I like Leos CARAX's films. Maybe because I first planned this film when I was a student, some people have told me that emotions in the film feel a little bit cheesy.

There are a lot of lascivious scenes.

What was your intention?

I had Soo-yeong and *Mai Ratima* exposed to violence and sex to show how desperate they

are. There were far more sex scenes in the first cut, but a lot of them have been edited out. I didn't want to have exaggerated or disgusting bed scenes, so I tried to make the scenes look real.

How was the teamwork with BAE Soo-bin?

He is so passionate. When I first met him at the DMZ Docs and showed him the scenario of *Mai Ratima*, he said he wanted to give it a try. I was impressed to see how committed he was. As an actor myself, I think good acting skill are important, but what really defines an actor is passion. In that sense, he is a great actor.

A debut film usually reflects the director's sense of identity. What did you ultimately say in the film?

I intended to describe a story of people struggling to survive in a desperate reality. I wanted them to cling to their hope even in an extreme situation. A debut film often reflects the director's sense of identity, but I didn't want this film to be too subjective like a personal diary. I wanted to put what I have seen while living in the world and what I always wanted to talk about but could not speak out in my film.▲

Written By Ji Yong-jin | Photographed By HWANG Sang-jun

I Carved Out Every Single Scene Rather than Filming

PANG Eun-jin, director of PERFECT NUMBER

An actress and director, PANG Eun-jin presents *Perfect Number* (working title). Different from the original mystery novel, she put emphasis on the elements of melodrama. She hasn't lost any of her skill at pushing actors' acting abilities to their limit.

Perfect Number, a romance that looks like a mystery movie

The story is based on 'The Devotion of Suspect X' a Japanese mystery novel written by HIGASHINO Keigo. 'The Devotion of Suspect X' was once filmed in Japan in 2008. Here is the storyline of the original novel. Yasuko one day fortuitously kills her ex-husband, who has persistently tormented her. Then Ishigami, a neighbor who has secretly fallen for her, volunteers to help her out. Math prodigy Ishigami tries hard to make the incident an unsolvable case by making up perfect alibis. However, Yugawa, a physics genius and friend of Ishigami back at college, tackles him by uncovering truths. The original novel and the Japanese remake stuck to the identity of suspense thriller. They both focused on the sharp battle of wits between Ishigami struggling to come up with perfect alibis and Yugawa chasing truths. However, PANG zoomed in the heartbreaking relationship between an intelligently gifted but lonely man Seok-go (RYOO Seung-bum) and a woman suffering great hardship Hwa-seon (LEE Yo-won). PANG's second film *Perfect Number* after her debut film as a director *Princess Aurora* (2005) is a romantic story although it looks like a mystery film.



The original novel and its Japanese filmed version both focused on the mind game between the two men, but you didn't. Why did you put the stress on the relationship between Seok-go and Hwa-seon?

The Japanese film already cinematized the original story, so I decided to do it differently. In the original story, the relationship between Ishigami and Yasuko is not mutual but one-sided. It is an abnormal relationship because the emotional passage is cut and blocked. In *Perfect Number*, Hwa-seon realizes that he loves her and she slowly opens her heart and accepts him. Their love is disturbed in the middle, but finally they somehow protect the relationship. I would say melodrama is the backbone of the film. While Ishigami was cold, logical and intelligent in the previous works, Seok-go in *Perfect Number* is rather a warm-hearted man.

The film looks very still and calm all the way, so it made me think that all the details including shooting, lighting, music and editing were very delicately handled.

I didn't do it alone. I discussed with the director of photography CHOI Chan-min and the lighting director LEE Cheol-oh before drawing the continuity to share opinions about the details, even whether to have the light in a corner on or not. I paid particularly attention to lighting, so I had to wait pretty long until the lighting was set up. One day during the winter, I was shooting an outdoor scene and the lighting director had been in the freezing weather for 3 hours setting up for lighting. Whenever I gave a direction saying, "Cut and Okay!", at the first take, he would ask me back right away, "Is it Okay again?" and had to go back to set up for the next scene.

RYOO Seung-bum, who has played



bright and cheerful roles, seems new in a melodrama film. It felt unusual when I saw him act in a calm manner. Especially the scene in which he shed sad tears was something I had never seen before from him.

He spent his twenties playing in films like *Waikiki Brothers* (2001) and *Conduct Zero* (2002) after he debuted in *Die Bad* (2000). Now that he is in his thirties, he will show mature acting in *Perfect Number*. He has never cried in a film. I heard that even when he was acting for the scene he had to cry in *Crying Fist* (2005), he couldn't produce tears, so he turned back and shook his shoulders. In the last scene of *Perfect Number*, I told him, "This is where you have to shed tears.", he only imitated the facial expression by frowning. Then I said to him, "You have to cry with your heart, not with the face." and his acting changed.

Seok-go and Hwa-seon exchange their emotions but unfortunately pass by each other at the last scene. I find it very plain and unique at the same time.

I thought very hard to decide what sort of ending I should end up with. After much thought on many endings with different feel, my final decision was to have them tragically share their emotions without excessively outpouring them. I thought it

would be the best way to satisfy expectations of their relationship from the spectators.

You used to be an actress for a long time before directing *Princess Aurora*. Do you want to go back?

I had playacted long until I first jumped into the film industry in the mid 1990's. I started studying different things about film directing because I thought I had to know about directing to become a good actor. Later, I started being cast less frequently as I aged, and I had a chance to assist KIM Jin-han when he was directing the short film *Wardrobe* (Jangnong, 1999). It was a whole new world for me to direct a film. While I only cared about how I would look to others as an actress, I cared about what world I should design in film as a director, which was so much fun. I received the offer to direct *Princess Aurora* by chance, and from then on, I intensively worked on it for years. I wanted to test myself to see if I deserved to be a director or not. Since I debuted as a director with *Princess Aurora*, my chances to work as an actress have reduced. So this is what I say to other directors these days, "Please cast me. Since I understand what it is like to direct a film, I'll be nice to you."

As a director, what kind of film do you want to make?

The next film I'm preparing is *The Way Home* (Ji-beuro Ga-neun Gil). It's a story of an ordinary housewife falsely accused of trafficking drugs and imprisoned at jail in France. I have always been interested in bread winning women. They have no choice but to be active to survive. Sun-jeong in *Princess Aurora*, Hwa-seon in *Perfect Number* and the housewife in *The Way Home* (Ji-beuro Ga-neun Gil) are all examples of them. I want to deal more with the story that develops as they struggle with life and society, as honestly as possible. ¶

Written By | JANG Sung-ran | Photographed By | KWON Hyuk-se

The 17th BIFF's New Currents Line-up

Asia's brightest young directors to make waves in Busan

The ten competitors for the 17th Busan International Film Festival's (BIFF) New Currents section have been announced. The section has played an important role as a gateway for promising Asian directors to be introduced to viewers worldwide. Some of the directors previously found in this section include JIA Zhangke (China, 3rd BIFF), PARK Chan-ok (Korea, 7th BIFF), LEE Yoon-ki (Korea, 9th BIFF) and ZHANG Lu (China, 10th BIFF). This year the section's films come from eight countries and are waiting to fascinate audiences with their varied themes.



New Currents 2012

111 GIRLS

Director Nahid GHOBADI, Bijan ZMANPIRA
Iraq | 2012 | 79min | HD | Color | World Premiere

111 Kurdish girls send a letter to the Iranian president protesting the lack of marriageable men and threatening mass suicide in four days unless someone takes action. The president dispatches special investigator Donyadide to a remote section of Iranian Kurdistan on a journey to save 111 lives.

Director Nahid GHOBADI

Nahid GHOBADI took her first cinematic steps in 2001 alongside her brother Bahman GHOBADI, whom she assisted on set. She studied cinema at Columbia College in the U.S. and has made six short and documentary films to date, all set and shot in Iranian Kurdistan. *111 Girls* is her first feature film.

Director Bijan ZMANPIRA

Bijan Zamanpira was born in 1965 in Kurdistan, Iran. In 1995 he earned his B.A. in Persian Language and Literature from the University of Peyame Nour in Tehran. He began his artistic career in 1998 as a photographer and has won five awards both domestically and internationally. Zamanpira began his involvement in cinema when he attended photography and cinematography courses from 1998-2000 at the Tehran Youth Cinema Institute.



36

Director Nawapol THAMRONGRATTANARIT
Thailand | 2012 | 68min | HD | Color | International Premiere

Film company co-workers Sai and Oom go their separate ways after a year together. When Sai's computer crashes one day, she discovers a year's worth of photos have vanished from her hard drive—including shots of Oom. *36* examines the power of memory to create new realities.

Director Nawapol THAMRONGRATTANARIT

Nawapol THAMRONGRATTANARIT graduated with a degree in Chinese from the Faculty of Arts, Chulalongkorn University. He started making short films with a learning-by-doing approach during his years at university. In 2006 his experimental documentary *See* gained success by winning two awards in a film competition in Thailand. In 2007, he attended the Berlinale's Talent Campus. Now he works as a scriptwriter/script supervisor for both independent and mainstream feature films and writes as a film critic for film and cultural magazines.

FILMSTAAN

Director Nitin KAKKAR
India | 2012 | 117min | D-Cinema | Color | World Premiere

The connective power of film is undeniable in *FILMSTAAN*, where kidnapped Indian production grunt Sunny bonds with his Pakistani captors over their shared love of Bollywood. Effortlessly illustrating how our similarities can trump our differences, *FILMSTAAN* ultimately makes the argument that cinema transcends simple entertainment.

Director Nitin KAKKAR

Nitin KAKKAR was born in Bombay (now Mumbai) on November 5th, 1975. He made his first short film, *Black Freedom*, in 2004. The film was appreciated and won a number of awards at various short film festivals. Since then has worked on various television projects. *FILMSTAAN* is his first feature film.



Apparition

Director Vincent SANDOVAL
The Philippines | 2012 | 87min | D-Cinema | Color | International Premiere

An act of brutal violence shatters a convent's cloistered tranquility and brings the contrast between a life of sheltered faith and outside reality into sharp relief. As the sisters grapple with the fallout and emotional aftermath, one final secret threatens to unravel the nunnery completely.

Director Vincent SANDOVAL

Vincent SANDOVAL is a US-based Filipino filmmaker. He has a bachelor's degree in Psychology from the University of San Carlos and an MBA from New York University. He had done marketing for independent documentaries, including the Academy Award-shortlisted *Favela Rising* and *Up The Yangtze*. In 2009, he founded the IndioBravo Film Foundation in New York. He also wrote, directed and acted in his first short, *Señorita* (2009). In 2011, Vincent developed the short into his first narrative feature, *Señorita*. The feature had its world premiere in competition at the 64th Locarno Film Festival.





THE TOWN OF WHALES

Director Keiko TSURUOKA
Japan | 2012 | 70min | HD | Color | International Premiere

Six years since, high school student Machi is still obsessing over her brother's disappearance. She plans a summer trip to Tokyo with friends and is shocked to find out that her brother is in the city. With few expectations, Machi boards a train to find out the truth.

Director Keiko TSURUOKA
TSURUOKA Keiko was born in Nagano Prefecture and is currently studying at the Tokyo University of the Arts' Graduate School of Film and New Media, Department of Film Production and Directing Course. *THE TOWN OF WHALES* is her first feature film.

Kayan

Director Maryam NAJAFI
Canada, Lebanon | 2012 | 84min | HD | Color | World Premiere

A divorcee and mother of two, Hanin lives in Vancouver, her life busy running a Lebanese restaurant and constantly worrying about eviction. No matter the place, Hanin grapples with the same prejudices all single women do in this film about independence, love, despair and hope.

Director Maryam NAJAFI
Born and raised in Tehran, Iran, Maryam NAJAFI is currently based in Vancouver, Canada. Maryam's work is inspired by multicultural harmonies and discords in the modern world. She has completed a multitude of noteworthy works as a writer, director, producer and editor around the world in places such as Iran, Canada, Spain and the United Arab Emirates. The 2010 film *The Neighbor* (Dir. Naghmeh SHIRKHAN), which she co-produced, has been featured in many international film festivals and has won numerous awards. Maryam has written four feature screenplays. *Kayan* is her debut feature film as a director.



Fatal

Director LEE Don-ku
South Korea | 2011 | 103min | HD | Color | World Premiere

In this coming-of-age drama, sin, conscience and accountability take center stage when 28-year-old Sung-gong confesses to his part in a rape ten years earlier. Wracked by guilt, his itemization of the choices that led to his crime are simultaneously shocking and numbing.

Director LEE Don-ku
Lee Don-ku started his career as an actor in *Turn It Up* (2002). He built acting experience in Seoul's Daehangno theater district. His graduation film for the Dong-Ah Institute of Media and Art, *We Will Do Your Favor* (2006) won the Audience Award at the Indie Boom Online Independent Film Festival. He has worked for Cube Entertainment as media team leader and producer.



Together

Director HSU Chao-Jen
Taiwan | 2012 | 114min | D-Cinéma | Color | World Premiere

Teenaged Xiao Yang is a simple boy, deeply caring about those around him. He loves his family and friends unconditionally, but aside from Xiao Ma, he is invisible to most. One rainy night, he realizes nothing will change and starts looking for another life for himself.

Director HSU Chao-Jen
Since 1989, HSU has built up his career in film and television as a grip technician, assistant producer and assistant director. In 2000, he started to make and write films. The films that he has worked on have been invited to many different film festivals and captured numerous awards. His first feature film for television, *In the Air* (2003), was awarded Best Direction for a TV Movie at the Taiwan's Golden Bell Awards. Since then, he has made a number of great TV series and been nominated at the Golden Bell Awards several times. *Together* is his first feature film.

Your Time Is Up

Director KIM Sung-hyun
South Korea | 2012 | 85min | D-Cinéma | Color | World Premiere

A bold, brotherly drama about a tragic life lesson learned only after trivial frustrations and conflicts lead to an untimely death. Also a story about the living avenging the dead, *Your Time Is Up* is ultimately a tale of personal salvation.

Director KIM Sung-hyun
Since 1993, as a film student at the Seoul Art College Film School, KIM has made several short films. In 2007, he graduated from the Korea Academy of Film Arts. His film *Blood Simple* (2007) won the KT&G SangSang Madang-Jury Special Award at the Jeonju International Film Festival. *Your Time Is Up* is his graduation film from the Korea Academy of Film Arts Intensive Program and also his debut feature.



Touch of the Light

Director CHANG Jung-chi
Taiwan | 2012 | 110min | D-Cinéma | Color | International Premiere

Born blind, piano player Yuhsiang has a fine sense of touch and a vivid imagination. Chieh dreams of being a dancer, but is intimidated by what she considers reality. However, she later becomes inspired by the fearless Yuhsiang in a chance meeting that brightens both their futures.

Director CHANG Jung-chi
Born in Taipei in 1980, CHANG Jung-Chi received a master's degree from the Graduate School of Applied Media Arts at the National Taiwan University of Arts. In 2006, Chang co-directed *My Football Summer*. The film won Best Documentary at the Golden Horse Awards and was invited to numerous international film festivals including BIFF. His graduation film, *The End of the Tunnel*, won Best Short Film at the Taipei Film Festival. *Touch of the Light* is his first feature film.



from Korea to the World

KOFIC Industry Forum

The Korean Film Council (KOFIC) is organizing the first edition of the KOFIC Industry Forum where film professionals from Korea and around the world will discuss methods of cooperation to strengthen the Asian film industry through international co-production. The forum, in its first edition, will consist of various programs including; seminars by key producers from Korea, China and Japan as well as from Hollywood; a Global Contents Fund presentation; and business meetings with the co-production projects supported by KOFIC.

Seminars & Presentations

Experienced producers from Asia and Hollywood will share their experiences on international co-productions and their perspectives on how to optimize their financing.



Juliane Schulze



Sanford Panitch

International Co-Production with Asia

10:30 ~ 12:30, Monday, October 8 @Event Hall

Producers from different territories will participate in an engaging Q&A detailing their experiences and points of view on international coproductions.

Perspectives on Co-Productions in Korea, China and Japan

13:30 ~15:30, Tuesday, October 9 @ Event Hall

Discussion on the common features that can be found in the films of the three Northeast Asian countries (Korea, China and Japan) and how to make use of them in an effort to revitalize coproductions in these three countries. This program is supported by Lotte Entertainment.

Financing International Co-Productions

16:00 ~ 18:00, Tuesday, October 9 @ Event Hall

This talk will take a close look at the current state of private financing in the European and Chinese film industries as well as the Global Contents Fund of Korea, which was launched to encourage the global coproduction of Korean films. This program is jointly organized with the Korea Venture Investment Corp.

Meet the Korean Film Industry

10:00 ~ 18:00, Monday-Wednesday, October 8~10 @ Multi Meeting Zone

This session will provide the participants at the Forum with a chance to meet with the 12 excellent coproduction projects whose

developments have been supported by the Korean Film Council (KOFIC). KOFIC has been selecting the projects and aiming to coproduce them with China, Japan, US and Europe. It has supported them in various ways including with Treatment Mentoring, Scenario Doctoring in the countries of coproduction, as well as facilitating business meetings. This session will be also a unique opportunity to meet with the increasingly reputable post-production houses of Korea. Most of them will be located at the Korean Film Centre during the Asian Film Market.

Cinecity Busan Tour

13:00 ~ 18:00, Wednesday, October 10

Korea has a Foreign Audio-Visual Works Production Grant, which is a cash incentive program to support 25% of any production costs spent in Korea. Busan is renowned for its excellent infrastructure for film production. KOFIC is organizing this tour of Busan in association with the Busan Film Commission, to offer the chance to inspect the locations and facilities where many of Korea's quality films have been shot and completed

KOFIC Industry Forum Guest List

territory	category	company	name	title
USA	Track 1	Fox International Production	Sanford Panitch	President
	Track 2		William Fay	Producer (Former Legendary Picture's Chief Vice-president)
		1984 Private Defense Contractors	Adi Shankar	Co-president / Producer
		Endgame Entertainment	Adam Del Deo	Senior Vice-president Production
		Maybach Film Productions	JANG Ho-jin	Co-executive Director
		Maybach Film Productions	KIM Saemi	Producer
China	Track 1	Lion Rock Productions	Terence Chang	Producer
	Track 2	SKY Hook	Huang Jianxin	Director
		Beijing ShengShi HuaRui Film Investment & Managent Co., Ltd.	Jun Gao	General Manager
		Kylin Network(Beijing) Movie & Culture Media Co., Ltd.	Pang Hong	CEO / Producer
		EDKO Films Ltd.	Jessica Chen(CHEN Jie)	Producer
		Beijing Starlight International Media Group	Yuan Yuan	Executive Vice-director
		Ray Production	Wang Yu	Editor
		Wanda Media Co., Ltd.	Gong Chun	Product Dept.
		China Film Co., Ltd.	Zhang Yansheng	Editing Vice-chief
		Stellar Mega Pictures Ltd.	Zhang Hongyan	General Manager
		TIK Films	ZOU Ying	Business Director
		Dadi Century Film Distribution(Beijing) Co., Ltd.	XIONG Ying	Marketing Director
		Shanghai Present World Pictures Investment Co., Ltd.	REN Ning	
Japan	Track 1	SKY HOOK	Hidemi Satani	President
	Track 2	Sumomo Ltd.	LEE Bong-woo	President
		Amazonlaterna Co., Ltd.	KURAUCHI Hitoshi	President
		Asmik Ace Entertainment Inc.	OGAWA Shinji	Executive Officer & Chief Producer
		Siglo Ltd.	YAMAGAMI Trtsujiro	President
		Draagon Heart International	KITTA Toshihiro	President
		Robot Communications Inc.	KOIDE Masaki	Producer
		Kadogawa Pictures Inc.	OKADA Wataru	Producer
		Contents Seven (Japan Head Office)	SUNG Chilyong	President
Europe	Track 1	Celluloid Dreams	Hengameh PANAHI	President
	Track 1	peacefulfish	Juliane Schulze	Senior Partner
	Track 2	Margo Films	Francois Margolin	President / Producer
		Polaris Film & Finance	Christophe MAZODIER	Producer
		Arizona Film	Guillaume De Seille	President
		CNC	Julien Ezanno	Co-production, Eurimage
ect	Track 1	Film Business Asia	Patrick Frater	CEO
KOREA	Track 1	Seminar 2(Perspectives on Co-Productions in Korea, China and Japan)	TCHA Seung-jae	Producer
		Seminar 2(Perspectives on Co-Productions in Korea, China and Japan)	LEE Jang-ju	Psychology Professor of Chung-Ang Univ.
		Seminar 2(Perspectives on Co-Productions in Korea, China and Japan)	EU Ji-yeoun	Producer
		Seminar 2(Perspectives on Co-Productions in Korea, China and Japan)	LEE Joo-ik	Boram Pictures' CEO
		Financing International Co-Productions	KIM Hyun-woo	Leading Investment's CEO
		Financing International Co-Productions	GIL Kyung-jin	CJ Venture Investment's Director
		Financing International Co-Productions	YU Dong-ki	Sovic Venture Investment's Exclusive Director
	Project	Development Project (USA)	LEE Yong-hee	
		Development Project (USA)	LEE Jong-suk	
		Development Project (USA)	LEE Joon-dong	
		Development Project (China)	KIM Wan-sik	
		Development Project (China)	OH Eun-sil	
		Development Project (China)	YIM Kun-joong	
		Development Project (Japan)	PARK Yu-hwan	
		Development Project (Japan)	LEE Young-mi	
		Development Project (Japan)	HUR Jin-ho	
		Development Project (France)	KIM Baek-joon	
		Development Project (France)	ROH Gyeong-tae	
		Development Project (France)	SHIN Chan-bi	

BLACK STONES

ROH Gyeong-tae (Dir & Prod)

Synopsis CHING Tuang from Vietnam was married to SON Raeson, a North Korean defector, while he was working in Yanji City. She was already raising X, a mixed-race child that she found on the street 7 years before. 10 years later, when X joins the army, CHING Tuang leaves SON and returns to Vietnam. Unable to cope with her husband’s desertion, she kills herself. In the army, X is sexually assaulted by his superior and soon finds out that he has become infected with HIV.

THE LAST PRINCESS

HUR Jin-ho (Dir)

Synopsis After the sudden and mysterious death of King Gojong, his youngest daughter, Princess Deokhye, the ‘flower of Deoksu Palace’, who was the apple of her father’s eye, is forced to go to Japan at the age of 13. HAN Chang-soo, a member of a pro-Japanese group with a hand in her father’s death, threatens that they will kill her mother should she disobey him. Her only hope is to return to her home country Chosun. Finally a chance comes: she is proposed a plan that would see her return to Chosun.

THE GLASSES

OH Eun-shil (Prod)

Synopsis “Shigongri” is a city hidden within a city but which exists outside of time. The people who live there spend their days in the city disguised as merchants in the busy hubbub of the city dwellers and return to Shigongri when night falls. There is a legend of a woman who was the only human to enter this secret city and how she fell in love with a son of the castellan a thousand years ago and died. An old dumpling restaurant acts as the portal that connects these two different worlds. Sue, a mysterious woman who runs the shop is the only person who can get the food from Shigongri.

JL351, THIS IS PYONGYANG AIRPORT!!

PARK Yoo-hwan (Dir)

Synopsis During the Cold War in the 1970s, a plane departed Haneda airport for Fukuoka and was hijacked by the Japanese Red Army. They demanded to be brought to Pyongyang only to find themselves at a disguised Gimpo airport. As they find out that, they become more violent and put passengers’ lives at risk. The truth is slowly revealed as the surrounding nations’ interests collide. On top of that a Korean controller in Gimpo airport discovers that his daughter is one of the hostages. He must now confront the government, terrorists and the CIA all on his own. Now his lonely fight to save his daughter’s life will begin.

LOVE & LINGERIE

YOON Hong-seung (Dir)

Synopsis Ah-bar-oh is a sewing assistant who accepts an offer to become a lingerie designer, a dream she’s been longing for. She just needs to steal the boyfriend of Grace, her superior. She tries everything but Grace’s boyfriend Go-ho, who is a K-pop star, is a tough challenge. The harder she tries, the further she finds herself from realizing her ambition.

FORBIDDEN

LEE Jong-suk (Dir)

Synopsis Jack works for the US Army as an aviation technology researcher and will soon marry Jane, a Korean-American journalist. When she goes missing while covering a story in China, Jack flies there to find her. He discovers that Jane might have been kidnapped by North Korean secret agents and brought to North Korea. Following a great struggle, he finds Jane but is confronted with the shocking truth that she is a North Korean spy who was sent to the US in order to steal the long-range missile engine technology that he had developed.

BLOOD OF KILLERS

LEE Young-mi (Dir)

Synopsis Jongtae’s family runs a fried chicken store, but in reality, they have all been killers for hundreds of years. One day, his brother, who went missing years before, returns. Jongtae tries to rebuild his family by reconciling with his brother whom he has had a feud with since their mother died. But Jongsuk became a professional killer while he was in Japan and now he’s an obstacle for Jongtae.

YOUKU LOVE

KIM Wan-shik (Prod)

Synopsis Jun-seok is a travel agent from Korea and Che-won is a tour guide in China. Both of them had a love for music that eventually faded due to their busy lives. Their dreams and passions only remain in the songs that Che-won uploads online and in Jun-seok’s habit of searching the web to find new music. One day, when Jun-seok is forced to go to China as he got the claims from the group tour in Europe that he took in charge of, he meets the girl that he has been listening to and watching online for the first time.

SAMMY LEE

LEE Yong-hee (Prod)

Synopsis Korean-American Sammy LEE practices hard and gets a medal at the national championships, as it is open to colored people only once a week due to racial discrimination. Furthermore, because of the white parents and students who were jealous of his medal, Sammy gets into a big fight which ends with his best friend Hart, a black student, being forced to leave the school. Sammy’s father, who would like to see his son focus on his studies rather than athletics, makes him quit diving after this incident.

MONSTERS

KIM Baik-joon (Dir)

Synopsis ‘Bread Shuttling’ is a Korean neologism that describes the forced activity of buying snacks or cigarettes for stronger students in middle or high schools. 18-year-old Jae-young is a high school student who performs ‘bread shuttling’. His days in school are hellish because of Yang-hoon’s demands for this bread, which occur even during classes. When he meets Ye-ri, a 25-year-old mentally challenged girl at an occupational rehabilitation institute for the disabled called ‘banditbool’, which he visits as a volunteer, he plans to use her to escape from under Yang-hoon’s tyranny.

WHERE ARE YOU FROM

SHIN Chan-bi (Dir)

Synopsis Soonguem once had an affair, which turned her husband, Bong-tak, into a libertine and who now vengefully tortures her mentally and physically. Xing, a migrant worker at Bong-tak’s factory, has a crush on Soonguem. However, he has a Korean girlfriend, Young-joo, who is trying to rush their wedding despite her family’s protestations. Xing cannot make up his mind between her and Soonguem.

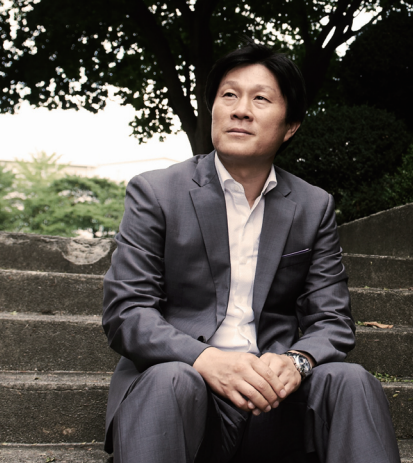
RAGING BOY, HWAI

LEE Joon-dong (Prod)

Synopsis In the middle of a forest, a five-member crime organization lives together on a deserted farm. One day, following a plan that didn’t go as expected, a boy whom they had kidnapped in a blackmailing scheme is left with them. 14 years later, this boy, who is now named Hwai, lives as a son of one of the gang’s members. He wears a school uniform every day as he longs for the ordinary life of other boys. However, it seems impossible for him to live like that. The gang plans another crime, which will see Hwai participate for the first time. During a fight, Hwai fires a gun to kill someone. At first, his fingers tremble and the gun shakes but after one shot, he keeps pulling the trigger as though possessed. He finds a picture of a child on the man he shot and soon Hwai starts to uncover a huge secret and his tragic destiny. Hwai’s life is turned upside down as he finds himself stuck between the men who created him, the man he killed, and the people who opened their hearts to him for the first time. Now he starts his gunfire to find himself. ㄹ

INTERVIEW

Daniel D.H.PARK, Director of International Promotion Center, KOFIC



Solution for ‘Co-production’ between Korea and other Asian Countries

What are the intent and the background of hosting the KOFIC Industry Forum?

Japan is currently at the second place of the world’s film market and China has been one of the top 10 since 2012. In Korea, domestic films occupy over 50% of the market share. As such Asian countries have become strong in the

film industry and the most promising region in the world is Asia. Hence, people in the Korean film industry should think what role they have to play in Asia. The forum was founded with the intention to have Asia’s best cineastes come altogether and predict and prepare for the Asian film industry’s development and future. **How would you explain the correlation with BIFF and the Asian Project Market (APM)?** I regard the Busan International Film Festival (BIFF) as the optimum platform considering the characteristics of our forum. The brand value of BIFF is already one of the best in the world. As well as Asian films, a large number of new films from all over the world are introduced through the festival, so this world class film festival and vitalization of film should be combined to yield synergistic effects. After all, strengthening of the market is the key to raise

the value of films invited to BIFF and result in feasible sales. **Specifically what sections is the forum composed of?** At track 1, we are going to discuss how Americans and Europeans prospect Asian film and what they think about co-production with Asians with the subject of ‘Co-production with Other Asian Countries’. Next, we will discuss ‘Private Financing’ to study private fund, not public fund, through cases in Europe, China and Korea. Then we will give shape to project development supporting business for co-production with the United States, Japan, China and France at track 2. Treatment selection, mentoring, developing, doctoring and Co-Production will be conducted. It is a supporting business for projects under pre-production to enable foundation of business matching and networking where

filmmakers can meet investors or co-producers in foreign cities like LA or Tokyo or Beijing or Paris. **What is the most distinctive advantage of the forum compared with exiting film forums?** This forum is mainly focused on industry, not academic facets. It will be an opportunity to discuss realistic issues of common problems with co-production, and further, ‘Co-production with Other Asian Countries’. We will be able to find answers to problems Americans and Europeans think that they have with respect to co-production with Asian countries. Demanders and suppliers, investors and project runners, and producers and directors interested in co-production will all flock together to take aim at the serial and efficient procedure extended to business matching. **By** SONG Ji-hwan



Dangerous Liaisons

Wider, Deeper, More Tightly with China

Korean films are more focused on intensive co-production these days. Co-production with foreign countries will be revitalized. some of the most remarkable co-productions are ‘Korean-Chinese’ projects. Korean and Chinese filmmakers have a symbiotic relationship in various forms. Introduction to current co-production. By Ji Yong-jin

name	genre	director	co-production status
Dangerous Liaisons	Romance drama	HUR Jin-ho	27 September, open in china, Production ‘Joongbo media’ contracted with HUR Jin-ho after five films.
Bunshinsaba	Horror	AN Byung-k	17 July, open in china, 60 million yuan revenue, participation of Korean CG company ‘Monef’.
Flying with You	Romance drama	JANG Li	20th anniversary film of establishment of diplomatic relations between Korea and China. JANG Na-ra casting.
Mr. Go 3D	Comedy	KIM Yong-hwa	25% of production cost from China, August 2013 due to be release in China.
Hwa-Gae-Ban-Ha(working title)	Drama	PARK Sin-woo	100% of production cost from China.
On the Road	Romance drama	KIM Pong-ki	85% of production cost from China, September 2012 due to be release in China.
12 Chinese Zodiac Heads	Action	Jackie Chan	3nd sequel of Armour Of God, Post-production Korean CG compan, KWON Sang-woo casting.
My Wife is a Master(working title)	Action	TBD	Chinese version <i>My Wife is a Gangster</i> , 100% of production cost from China.
Shark(working title)	Action	LIM Charn-sang, LEE Duck-hei	Crank-in 2013, 2012 KOFIC co-production Insentive.
Nine-Lives-Cat(working title)	Horror	JANG Chin-min	Revenge of cat, Crank-in second half of 2012, 80% of production cost from China.
Did You Love Me(working title)	Mystery	JUNG Gil-young	Crank-in second half of 2012, 30% of production cost from China.
Princess Deokhye	Drama	HUR Jin-ho	Based on Korean bestseller noble ‘Princess Deokhye’ Korea, China, Japan investment.
Goodbye, A-ni(working title)	Romantic Comedy	TBD	Crank-in 2013, Korean film production ‘MoonWatcher’.

special

2013 KOREAN FILM

HOT LINE-UP

The countdown has begun for 2013. CJ E&M's ultimate goal has become clear. It's making successful blockbuster movies for the Global market as well as Korea. We expect a fantastic result in 2013. For Lotte Entertainment, 2013 is set to be a year for trying new things and expansion. Their aim is to widen the distribution of blockbusters and to produce their first international co-production. Since it was established in 2008, NEW has become the third most successful distribution company in terms of audience share of Korean films. This year saw NEW releasing a hit line-up. Showbox fared extremely well this year in the blockbuster war and their ambition to produce more hits looks likely to continue on in 2013. The achievement of Showbox for this year is pretty amazing. Next year, Showbox will do better again. INDIESTORY has gradually widened the distributional spectrum of independent film. In 2013, they are going to welcome independent film fans with *Sunshine Boys*. Cinema DAL secured its firm foothold as a distributor specialized in documentaries. In 2013, they will successively introduce ‘Well-Made’ documentaries.

LINE-UP (Production names are arranged alphabetically)
CJ E&M Berlin, Snow Piercer, Top Negotiator, Legendary Fist, 11 a.m. Miracle, A Story, Influenza, The Way Home, Accomplice
Lotte Entertainment Anonymous Person, The Dog, Tazza 2: Hand of God, Pirate, Marrying the Mafia 5: The Return of the Family, Mina's Stationery Shop, National Singing Contest, Only You, Top Star, Night Guard Go Dong Chun, Baccarat, Ethics of Anger, Parting, Juroring Animal Detective, No Man's Land
NEW Shin-se-gye, Montage, Gam-si, Sum-ba-Kock-jil, Soonsu eu si-dae, Baewoo nun baewoo da, 23rd of December
Showbox / Mediaplex Inc. Mr.Go 3D, Classmate, The Suspect, The Huntresses, Man on the Edge, The Face Reader
INDIESTORY Sunshine Boys
Cinema DAL Dancing Forest, Sea of Butterfly



Successful Blockbuster Movies for the Global Market

CJ E&M's ultimate goal has become clear. It's making successful blockbuster movies for the global market as well as Korea. We expect a fantastic result in 2013. RYOO Seung-wan's *Berlin* and BONG Joon-ho's *Snow Piercer* are looking to be masterpieces CJ E&M. There are also new films from - KANG Woo-suk, KIM Yong-gyun and KIM Sung-soo - leading directors of the Korean film industry.

The most important offering from CJ E&M is *Berlin* starring HAN Suk-kyu, HA Jung-woo, RYOO Seung-bum and JUN Ji-hyun. With a budget of over 10 billion won, it's an action film about three

agents from the two Koreas and a woman who are embroiled in an unexpected conspiracy set against the backdrop of gloomy Berlin.

South Korean agent JEONG Jin-su (HAN Suk-kyu), who works for the National Intelligence Agency, becomes aware of the existence of North Korean agent PYO Jong-seong (HA Jung-woo) a.k.a. the ghost, who works like a shadow. North Korea sends DONG Myeong-soo (RYOO Seung-bum), who excels in surveillance work, to watch over PYO's activities. PYO is married to an interpreter who works at the North Korean embassy in Berlin (played by JUN Ji-hyun).

She is a mysterious figure who keeps secrets even from her husband. The film is drawing much expectation, especially for its ensemble of excellent actors. HA, who plays the North Korean agent PYO, underwent an intensive training to shoot action scenes. The film boasts high-quality action scenes as well as speedy car chasing scenes on par with the *007* or *Bourne* series.

The film is directed by RYOO Seung-wan of *The City of Violence* and *The Unjust*. The action scenes were choreographed by RYOO's old colleague, action director JUNG Doo-hong. Apart from the star cast and director, the film is drawing attention for its location.

More than half was shot in Europe, including Berlin and Latvia. The reason why Berlin was chosen, says RYOO, is because of its unique quality compared to other European cities. Berlin has a forlorn, gloomy atmosphere that goes well with the concept of the city of abandoned people. CJ E&M believes that this film will be the first one of its kind and provide an opportunity



for audiences to view a RYOO film with a totally different feel. *Berlin* is scheduled to open in the first half of 2013.

CJ E&M's other big film to come next year is BONG Joon-ho's global project *Snow Piercer*. The release date for Korea will be confirmed once its North American release date is fixed. *Snow Piercer* is a film that needs no prior explanation. It's an SF blockbuster starring Chris EVANS, Tilda SWINTON and Korea's foremost actor SONG Kang-ho. The earth is frozen over due to a climate disaster and the film is set on a train that crosses the frozen field after most life has disappeared on the planet.

Other films to be released in the first half of next year include *Top Negotiator* (Hyeopsang-jong-gyeol-ja, Working Title), a spy comedy and *Legendary Fist* (Jun-seol-ui-ju-meok, Working Title) directed by KANG Woo-suk. Starring SUL Kyung-gu, MOON So-ri and Daniel HENNEY, and the comedy centers around Cheol-su (SEOL), a top agent who is the top negotiator in his field.

The only person he is unable to negotiate with is his wife, Young-hee (MOON). *Legendary Fist* (Jun-seol-ui-ju-meok) is based on an internet cartoon and it's a story about a TV program that brings together legendary fighters from 25 years



BONG Joon-ho's Global Project



Snow Piercer is a film that needs no prior explanation. It's an SF blockbuster starring Chris EVANS, Tilda SWINTON and Korea's foremost actor SONG Kang-ho. The earth is frozen over due to a climate disaster and the film is set on a train that crosses the frozen field after most life has disappeared on the planet.

ago. It stars HWANG Jung-min, YOO Joon-sang and LEE Yo-won. Another film to be released in the first half of 2013 is the psychological thriller *11 a.m.* (Working Title), directed by KIM Hyun-seok of *Cyrano Agency*. Starring JUNG Jae-young, CHOI Daniel and KIM Ok-vin, researchers at an undersea laboratory see CCTV footage from a day later in which they try and kill each other and a psychological warfare ensues.

Another offering is from KIM Yong-gyun, who is making a comeback after a long hiatus. Titled *A Story* (I-ya-gi, Working Title), the film is set to be released in the first half of next year. A popular horror webtoon writer's stories come true as real murders take place. It stars UHM Ki-joon and LEE Si-young.

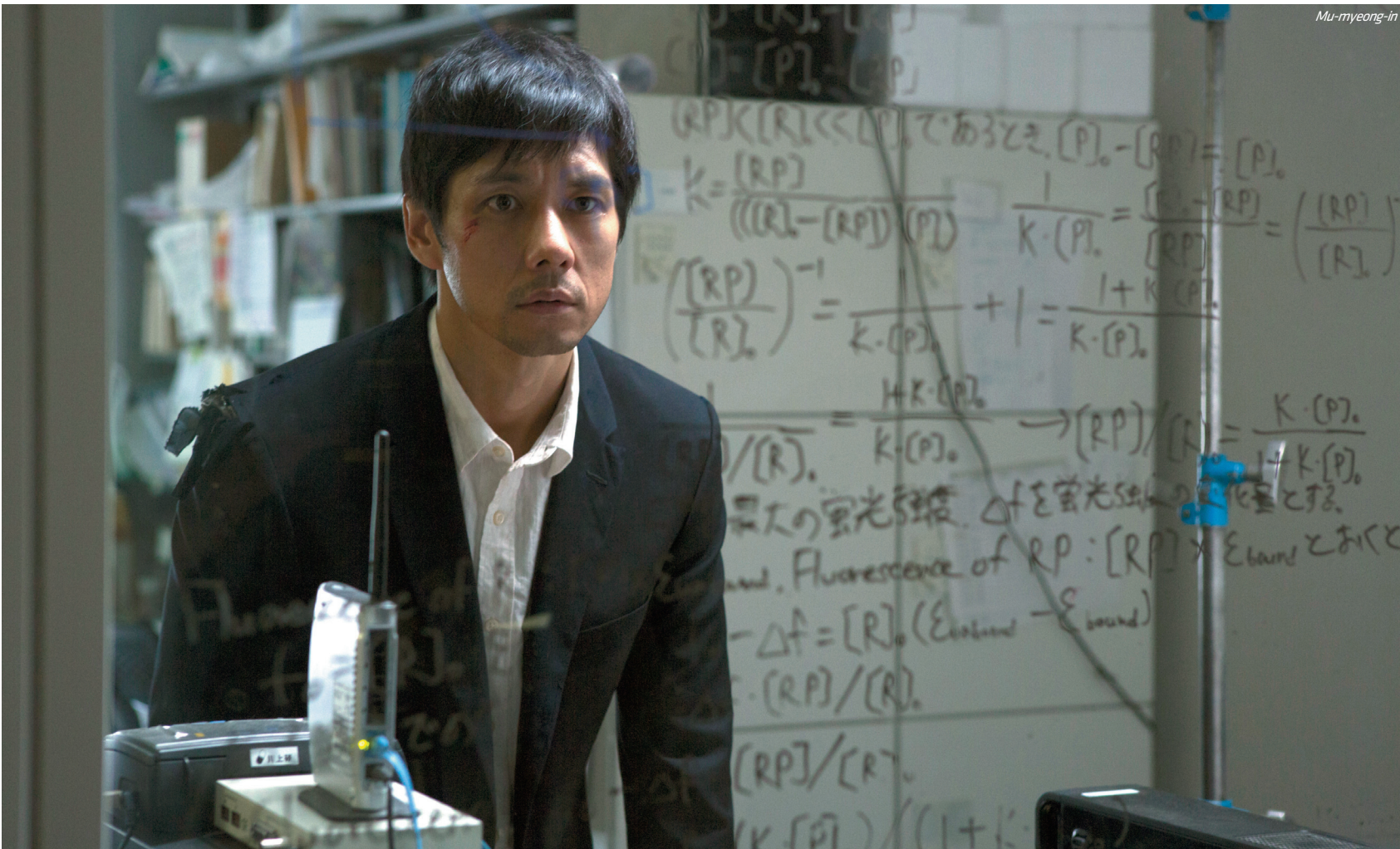
Influenza (Gam-gi, Working Title), a thriller about a mutant cold virus, will also open in the first half of 2013. It's directed by KIM Sung-soo and stars JANG Hyuk and SU-Ae. Also of note are *The Way Home* (Jipeu-ro-ga-neun-gil, Working Title) directed by BANG Eun-jin, starring HA Jeong-woo and the crime thriller *Miracle* (Working Title) starring KIM Kang-woo of *The Taste of Money*. *Accomplice* (Gong-bum, Working Title) starring KIM Kap-soo and SON Ye-jin, a film about a daughter who comes to realize that her father is a criminal, will also open next year.

By KIM Hyun-min

LOTTE ENTERTAINMENT

Aiming to Expand in the Market Through Blockbusters

For Lotte Entertainment, 2013 is set to be a year to trying new things and expansion. Their aim is to widen the distribution of blockbusters and to produce their first international co-production. Lotte put in a great amount of effort in 2012 in distributing well-made commercial films such as *Architecture 101*, *Eungyo* and *The Concubine*. Its aim for next year is to distribute more blockbusters including animations and to produce and distribute the co-production between Korea and Japan called *Anonymous Person* (Mu-myeong-in, Working Title) thereby expanding in the film market. *Anonymous Person* (Mu-myeong-in) is Lotte's first international co-production. Directed by KIM Sung-soo, who was responsible for *Musa-The Warrior* (2001), a co-production action piece between Korea and China, it stars Japanese actor Nishijima HIDEOTOSHI and Korean actress KIM Hyo-jin. It's a mystery thriller based on the Japanese novel 'Genome Hazard'. Ishigami(Nishijima HIDEOTOSHI) is living his life having lost all his memory. He's embroiled in a murder and is chased by a mysterious group of people as he tries to recover his memory. KIM plays the part of a broadcast journalist who tries to unravel Ishigami's case. Shooting started on the 6th of July in Kobe, Japan and some 90% of the shooting will take place in Japan. Apart from *Anonymous Person* (Mu-myeong-in), Lotte Entertainment has more blockbusters in its line-up such as *The Dog* (Deo-Dok, Working Title), *Tazza 2: Hand of God* (Tazza 2: Shin-ui-Son, Working Title) and *Pirate* (Hae-jeok, Working Title). *The Dog* (Deo-Dok) is a monster flick from director SHIN Jung-won who demonstrated his unique sense of comedy in *To Catch A Virgin Ghost* (2004), *Chaw* (2009) and *Ghost Sweepers*. It stars UHM Tae-woong and KWAK Do-won and it's a comedy about a dog that has transformed into a monster due to radiation exposure and a drug seller. *Tazza 2: Hand of God* (Tazza 2: Shin-ui-Son) is the sequel to *Tazza: The High Rollers* which drew 6.8 million viewers in Korea. It's directed by KANG Hyoung-chul, a director who has proven his commercial worth with *Scandal Makers* (2008) and *Sunny* (2011). *Pirate e* (Hae-jeok) is an action adventure about a struggle between a pirate and a mountain robber over a ghost whale who has swallowed the king's royal key. The cast has not been decided yet for this film.



There are also comedies and dramas on smaller scale that are packed with fun and heart-warming elements. *Marrying the Mafia 5: the Return of the Family* (Ga-mun-ui-yeong-gwang 5: Ga-mun-ui-gwi-hwan, Working Title) is the 5th offering in the Korean mafia series that has shown strength around the autumn harvest period. This particular one is about the family ten years since the first film. *Mina's Stationery Shop* (Mi-na-mun-bang-gu, Working Title) is a comedy about a 32-year-old unmarried woman starring a top comedic talent, CHOI Kang-hee. *National Singing Contest* (Jeon-guk-no-rae-ja-rang, Working Title) is a moving comedy about a real-life TV singing contest, its various contestants and their sometimes shocking and varied life stories. *Only You* is a romantic comedy about a top criminal profiler and a female thief falling in love. In the drama genre are *Top Star* (Working Title), *Night Guard Go Dong Chun* (Bang-bum-go-dong-cheon, Working Title) and *Baccarat* (Working Title). *Top Star* is actor PARK Joong-hoon's directorial debut about a manager and his struggle to get to the top as a top star. *Night Guard Go Dong Chun* (Bang-bum-go-dong-cheon) is about a guard named GO who, through trial and error and many misadventures, manages



to unravel an unsolved crime case. *Baccarat* is about a man who has ruined his life through gambling and who tries to have another go at life by working as an enslaved member of a gang. Lotte also has several genre movies lined up for next year. *Ethics of Anger* (Bun-no-ui-yun-li-hak, Working Title) is a suspense drama about a murder of a female graduate student and the ensuing events that reveals more about the killing. *Parting* (Heo-eo-ji-da, Working Titl) is a melodrama about an in-company couple's coming together and separation. *Winter Wanderer* is a remake of a Korean classic of the same name from 1986 and it's planned to be released in the second half of 2013. *No Man's Land* (Mu-in-ji-dae, Working Title), set in the DMZ depicting the clash between a South Korean special forces and North Korean soldiers, will also be released in the second half of next year. *Juroring Animal Detective* (Juroring Dong-mul-tam-jeong, Working Title) is another of Lotte's ambitious project. It's an animatin featuring three sisters who, having acquired 'Juroring' that gives them the ability to change into animals, solve animal-related cases. The original series was first broadcast on TV in Japan in 2009 and the same series was shown in Korea from 2010 until 2011. It's now going to be shown on the big screen. Lotte confirmed the potential of the market for animation when they distributed *Leafie, a Hen into the Wild* which drew 2.2 million viewers and the company is now looking to expand in to the animation market. Lotte hopes to release on average two films per month next year.

Ethics of Anger(Bun-no-ui-yun-li-hak), a suspense drama



Ethics of Anger (Bun-no-ui-yun-li-hak) is director PARK Myeong-rang's debut and he also wrote the script. It begins with the murder of a beautiful female graduate student, Jin-ah. Surrounding her death, revelations about various people, including a police officer Jeong-hoon (LEE Je-hoon) who lives next door, Myeong-rok (CHO Jin-woong) a loan shark who Jin-ah had borrowed money from, Hyeon-soo (KIM Tae-hun), Jin-ah's ex-boy friend, Jin-ah's current lover who is married, Su-taek (KWAK Do-won) as well as his wife Seon-hwa (MOON So-ri) come to the surface. LEE Je-hoon, CHO Jin-woong as well as KWAK Do-won drew much at attention in 2012 in various films they appeared in and their transformations in this film are definitely something to look forward to.

2013 Set to be the Year of Action Thriller Hits for NEW

Since it was established in 2008, NEW has become the third most successful distribution company in terms of audience share of Korean films. This year saw NEW releasing hits such as MIN Kyu-dong's *All About My Wife* and KIM Ki-duk's *Pieta* and the line-up for 2013 includes several action thrillers.

The film that's creating the most buzz is *Shin-segye* (Working Title) which brings together top male acting talent from Korea. It stars LEE Jung-jae, who has been very active recently, appearing in IM Sang-soo's *The Housemaid* (2010) and CHOI Dong-hoon's *The Thieves*. Added to that are CHOI Min-shik, who is considered to be one of the best character actors in Korea, from *I Saw the Devil* (2010), *Nameless Gangster: Rules of the Time* and HWANG Jung-min of *Dancing Queen* and *The Unjust* (2010).

Shin-segye is a noir action film that's about trust, betrayal and conspiracy. An under-cover police officer, LEE Ja-seung (played by LEE Jung-jae) enters a criminal gang and, not knowing his real identity, JUNG Cheong (played by HWANG) comes to trust and care for him like a real brother. JUNG also happens to be the number two guy in the gang. Detective GANG (played by CHOI) is the man who designed the whole operation.

PARK June, head of marketing at NEW says that "The film brings together three huge acting talent from Korea, something that will probably never be repeated," showing a great level of confidence in the forthcoming film. It's directed by PARK Hoon-jung who wrote the script for *The Unjust* and directed *The Showdown* (2011). PARK wrote the script for this film. Production cost has been set at 4.8 billion won. Shooting is set to wrap up at the end of September with the film to be released in the first half of next year.

Montage (Working Title) is another film that's drawing much interest. It begins with a kidnapping



Shin-se-gye



Shin-se-gye

case that has many similarities to the one that happened 15 years ago. The only evidence from the old case is the montage of the suspect and a tape of his voice. Ha-kyung, who lost her son 15 years ago has her heart broken again and Cheong-ho, who was in charge of the case back then, starts to chase the suspect once again.

KIM Sang-kyung takes up the role of a detective for the first time in 10 years since he played a detective in *Memories of Murder* and UHM Jung-hwa who demonstrated brilliance in acting the parts of a mother in *Princess Aurora* (2005) and *Mama* (2011), once again takes up the role of a heart-broken mother, Ha-kyung who lost her son 15 years ago. It's the debut feature of JEONG Geun-seup who was assistant director for *Hi, Dharma!* (2001) and the film is set to be released in the first half of 2013.

Gam-si (Working Title) is an action film about a special crime unit inside the police force. It depicts the on-going fight between a gang of burglars and a surveillance team. It stars SUL Kyung-gu who was in KANG Woo-suk's *Public Enemy* series and *Haeundae* (2009) which drew 10 million viewers.

SEOL plays the part of the surveillance team leader. JUNG Woo-sung who showed off his gun-toting skills in *The Good, The Bad, And The Weird*, plays the part of the burglar.

Other films in NEW's line-up include the thriller, *Sum-ba-kock-jil* (Working Title) which has the concept of someone hiding in one's house.

Soonsu eu si-dae (Working Title) is an erotic historical piece set in the Choseon period. KIM Ki-duk will be producing *Baewoo nun baewoo da* (Working Title) and that project is in the process of script development. This film is the sequel to *Rough Cut* (2008), also directed and produced by KIM Ki-duk. *Sum-ba-kock-jil*, *Soonsu eu si-dae* and *Baewoo nun baewoo da* will be released in the second half of 2013.

It's not all action and thrillers in NEW's line-up. Among the releases for 2013 are heart-warming dramas as well. *23rd of December* (Working Title) is director LEE Hwan-kyung's latest. LEE was responsible for *Lump of Sugar* (2006) and *Champ* (2011). *23rd of December* is set to become Korea's *I Am Sam* with a father who has the intellectual level of a young child and his daughter.

RYU Seung-ryong, who has emerged as one of Chungmuro's most wanted actors, plays the part of the father, Yong-gu. The film begins as Yong-gu is framed for a murder of a little girl. He is separated from his daughter and is put into a jail full of criminals who committed heinous crimes. The good Yong-gu helps the leader of the criminals, Yang-ho (played by OH Dal-soo) from a dangerous situation and Yang-ho, in turn, wants to help Yong-gu be reunited with his daughter. The criminals, who had murder, fraud and adultery all conspire together to help Yong-gu be reunited with his daughter. The film is to be released in the first half of next year.

By LEE Eun-sun

Dramatic transformation of RYU Seung-ryong

RYU Seung-ryong, who played the casanova, JANG Seong-gi in *All About My Wife* drawing 4.6 million, goes to the other side of the spectrum with Yong-gu in *23rd of December*. His transformation in this film, complete with the silly looking haircut and an innocent look is not to be missed.



23rd of December

Showbox Aiming for the Biggest Hit Once Again

Showbox fared extremely well this year in the blockbuster war and their ambition to produce more hits looks likely to continue in 2013. The achievement of Showbox for this year is pretty amazing. *Nameless Gangster: Rules of the Time* drew 4.86 million, making it the biggest hit of the first half of the year.

The Thieves, which opened in July, has become the year's biggest hit, with 12.92 million going to see it. Showbox is not reticent about repeating this kind of success next year. The film most likely to carry on the torch of *The Thieves* is *Mr.Go 3D*. With the huge budget of 30 billion



won, it's the latest work from the hit-maker, KIM Yong-hwa of *200 Pounds Beauty* (2006) and *Take Off* (2009). It's a 3-D reinterpretation of HUR Young-man's cartoon about a gorilla Ling Ling from a Chinese circus and a girl called Wei Wei. They are admitted to the Doosan Bears Baseball Team in Korea and become superstars. It's a sports human drama with an unusual storyline. It's the first Korean film to make use of the full 3-D photography technique. The main character, Ling Ling the gorilla, will come to life through motion capture and full 3-D digital characterization. Chinese child star XU Jiao will act the part of Wei Wei,



XU Jiao in *Mr.Go 3D*



If you have a sharp eye, then you would not have failed to recognize XU Jiao. She is an up-and-coming acting talent from China who was in *C/7* (2008) with Stephen Chow. XU was also in *Starry Starry Night*. KIM Yong-hwa said of XU that she has a star quality as well as acting abilities who is fully bi-lingual in Chinese and English.



The Suspect is a film that pays homage to Hollywood action blockbusters and it's set to be filmed with the latest, state-of-the-art equipment flown in from Hollywood and shooting that will capture spectacular action scenes that will take place in Seoul, Hong Kong and Eastern Europe. Another film in Showbox's line-up is the fusion historical drama *The Huntresses*. Shooting is currently taking place with the aim of the film being released

SEONG Dong-il is the money-mad sport agent and KIM Kang-woo is the coach of the baseball team which take the Chinese pair.

The reason why Showbox is confident about *Mr.Go 3D*'s success is based on the synergy effect of HUR's unique sense of imagination, KIM Yong-hwa's brilliant directing skills and the film's extravagant cinematic beauty. Huayi Brothers, a major Chinese studio, has also recognized the film's potential and agreed to be a partner in funding and distribution. *Mr.Go 3D* will be released in July 2013 and it will also open in China on 5,000 screens. It's a film with the boundless possibilities of a truly global project that is different from all-Korean prototypes.

Films that action fans can look forward to among Showbox's line-up for next year are *Classmate* and *The Suspect*. Coincidentally, both have the division of the Korean peninsula as their theme although how they tell the story are very different. *Classmate* is about a high school boy from North Korea who leads a double life as a student and killer. He had to cross the border to the South to save his younger sister.

The main actor is CHOI Seung-hyun, a.k.a. TOP of the Korean boy band, Big Bang, which is why the film focuses on both the action and the romantic elements. On the other hand, *The Suspect* is about a man who loses his family in the spy war between the two Koreas. He fights a huge conspiracy against him. GONG Yoo plays JI Dong-cheul, a North Korean killing machine and it's directed by WON Shin-yun of *Seven Days* (2007).

for the New Year's holiday next year. Set in the Choseon dynasty, it's a story about three beautiful women who suddenly find themselves in the position of having to save their country.

HA Ji-won is a female fighter who is beautiful as well as intelligent, GANG Ye-won is a married beauty who no one is able to hate and Ga-in plays the part of the maverick Gabi who acts before she speaks. It's a period comedy filled with action directed by PARK Jae-hyun of *The Legend Of Ginkgo* (2000).

Man on the Edge is a straight comedy that will be released in the first half of next year. It's about a man who is both a shaman and gangster and all the different situations that he finds himself in. PARK Shin-yang plays Gwang-ho who was doing well in a gang but who is suddenly bestowed with a gift from the gods to become a shaman. PARK's comedic acting is definitely one of the highlights to look forward to.

The Face Reader is also a film to watch out for around the autumn season of next year. A physiognomy specialist who has traveled the whole country enters the royal palace and is embroiled in a power struggle between the crown prince and other factors. This film will bring together SONG Kang-ho and director HAN Jae-rim who worked together brilliantly in *The Show Must Go on* (2007). The cast also includes BAEK Yun-shick, LEE Jung-jae, KIM Hye-soo and JO Jeong-seok, creating one of the best ensembles for a Korean historical drama.

By BAEK Jong-hyun

Mr.Go 3D



Widen the Spectrum of Independent Film

INDIESTORY has gradually widened its distribution spectrum from animations like *Padak* to commercial films like *Penny Pinchers*. In 2013, they are going to welcome independent film fans with *Sunshine Boys*.

INDIESTORY's first release in 2013 will be *Sunshine Boys*. It proved its cinematic quality when selected as the independent feature project to receive supporting funds for post-production (Asian Cinema Fund) at the Independent Film Festival MADE IN BUSAN 2012.

Directed by KIM Tae-gon, *Sunshine Boys* is a film with the setting of Korea in 1999. It is widely known that the year of 1999 was a crucial time in Korean society. The economic depression was so severe throughout the country, so Korea had to take a relief loan from IMF and all the people were in despair.

What the film focuses on is the portrait of those who were living in that hopeless period of time. 1999, one year after the IMF turmoil swept Korea, 3 friends separately

live their lives after graduating from high school. One day, Seung-jun, a repeating student preparing for his University entrance exam, suggests to Sang-won, a University student, to visit Min-wook, who is serving in the military.

Min-wook has to join the military as soon as he graduates because his father failed in business. Sang-won and Seung-jun head for Cheorwon, where their best friend from high school Min-wook is serving. After the friends reunite, Seung-jun hesitantly passes Min-wook a letter from his ex-girlfriend Esther.

In 2012, INDIESTORY introduced a wide spectrum of genre films such as the independent film *Jesus Hospital*, an animation *Padak*, a Sci-fi detective story *Young Gun in the Time* and a music documentary *Turn It Up to Eleven 2: Wild Days*. They will continue making independent films with both cinematic quality and popularity in 2013, to embrace a firmer fan base.

By JI Yong-jin



Introduce Well-Made Documentaries



When *Two Doors* was released in 2012, it caused a stir South Korea by reminding people of the 'Yongsan Tragedy'. The film made Cinema DAL secure its firm foothold as a distributor specialized in documentaries. In 2013, they will successively introduce 'Well-Made' documentaries.

The first film in the line-up is *Dancing Forest*. It is a new film of KANG Seok-pil who directed *The Border City*. *Dancing Forest* started from a question, "What is the force of a village that makes people dance?" KANG explained his intention of direction saying, "Having lived as one of the inhabitants of Seongmi Mountain, I have carefully looked around the village. Since when I first planned to make a documentary trilogy in 2007, I have minutely taken notes for 5 years. Meanwhile, a lot of media and visitors have been at Seongmi Mountain. However, the vitality of a village is not what passersby can easily see. As a member and beholder of the village, I am going to put the 'Essence of the village' in *Dancing Forest*, which will be full of passion and emotions of the villagers". KANG delivers the hopeful message that 'a different type of life is feasible' through the life of people rooted on the dry concrete in his film, *Dancing Forest*.

As *Dancing Forest* is the missionary of hope, *Sea of Butterfly* is the wave of impression. Jae-nyeon (Jeje), a brain lesions patient and Woo-yeong (Old man) finally wed each other



after 7 year relationship. They have dreamed of a sweet and happy wedding, but they slowly wake up from their fantasy as the reality becomes clear. They believe their relationship is undoubtedly a romance, but worries and the big burden they have to share for each other turn the relationship into horror.

Sea of Butterfly points out the desolate eyes of the society that discriminates the minority against the others by showing the disabled couple's struggle to survive. The life of the challenged is not different from that of the rest.

PARK Bae-il, the director, said, "*Sea of Butterfly* takes a close look at the marital life of those who are framed as 'Abnormal' to reveal the social eyes toward the disabled and the violence of the marriage institution entrapped by the premodern mind-set." He then continued to frankly speak out about the marriage institution in Korea by saying, "The premodern patriarchal institution obliged women only to stick to housework, childbirth and nurture and men to win their bread and support the family.

This was regarded as the standard of family according to the premodern mind-set. Once 'Normality' is defined that way, every man and woman cannot help feeling heavy pressure because of the burden of the duty assigned to each sex." *Sea of Butterfly* is a touching documentary that flips the prejudice about the challenged and the stereotype about marriage institution.❧

By JI Yong-jin

Korean American Film Festival New York

The Korean American Film Festival New York(KAFFNY) started in September 2006 and held its first annual festival in January 2007 at the Anthology Film Archives, presenting Korean-American films. Since then, KAFFNY programming has evolved to showcase an expanding diversity of perspectives, local and global. Beyond film, KAFFNY also presents work by artists and musicians(kaffny.com).

Korean American Film Festival Los Angeles

The Korean American Film Festival Los Angeles(KAFFLA) started in June 2012 out of the idea that the 20th anniversary of the Los Angeles riots shall mark the emergence of the second generation voice. Its first annual festival was held in August 2012 at the Korean Cultural Center, presenting films that expand the Korean-American perspective, with the support of KAFFNY (kaffny.com).

How to Enjoy Korean Film Anytime Anywhere

Korea Film Festival in Nigeria

The Korea Film Festival in Nigeria was a refreshing experience for Nigerian movie lovers who thronged the venue for four days, to interact with their counterparts from Asia, China and India. This Festival was sponsored by the Korean Cultural Centre, Nigeria, the 2nd film festival was shifted to Lagos at Genesis Deluxe Cinemas, The Palms Shopping Centre, Lekki, Lagos, was due to the significance of Lagos as the entertainment and commercial capital of Nigeria. Korean films have benefited tremendously from the emergence of youthful, talented film directors, as well as the liberalization of the market, leading Hollywood to occupy a large percentage of the Korean domestic market and ever-increasing export.

The London Korean Film Festival

The London Korean Film Festival has been organized since 2006. Every year the festival looks to spotlight certain aspects of the Korean film industry, whether it is the role of women in front of or behind the camera, or how the country has dealt with war through the ages. The London Korean Film Festival shall examine how Korea has dealt with and utilised this in a wide variety of films. Also the festival will look to highlight a more lighter tone of film than the British public is used too with Korean films with a number of comedies and family friendly films. One of the principle aims of the festival is to showcase K-Culture with a number of films exploring many different aspects of Korean culture. K-Pop is one of the most up-and-coming elements of Korean culture, which is becoming more and more popular in the UK. The festival will be looking to increase the profile in this exciting and fresh musical wave. (www.koreanfilm.co.uk)

Korea Film Festival in Florence

The Festival has been organized since 2003 by the Cultural Taegukgi Florence - Tuscany Korea Association. The aim of the Festival, as well as the cultural and institutional cooperation between Italy and Korea, is the promotion of Korean culturally seductive universe through the magnifying glass of the big screen, art exhibitions and conferences. Among contemporary classics and premieres, the Festival is unique in Italy as it, offers documentaries, short films, and large retrospectives on the main directors of Korean cinema, involving the same authors. Since 2007, the Association promotes, in addition to Korean cinema in Italy, Italian cinema in South Korea, collaborating with the major festivals of the country by programming in their schedules, retrospectives and the stars of Italian cinema. The Florence Korea Film Fest has signed a Memorandum of Understanding with one of the most important festivals in Korea : Jeonju International Film Festival. The Festival is also working with the Busan International Film Festival, first festival of Korea and the most important festival in Asia.(www.koreafilmfest.com)

Korean Film Festival In Australia

The Korean Film Festival in Australia (KOFFIA) began in October of 2010 and was the first festival of its kind. The 1st KOFFIA took place just in Sydney at Dendy Opera Quays, with the goal to expand to more regions in the future. This was achieved in just our 2nd year when KOFFIA expanded to Melbourne. This year the 3rd Korean Film Festival saw a further expansion take place as we added Brisbane to our venues.(koffia.com.au)



You successfully released *Traffickers*. How do you feel?

I'm delighted. Actually, *Traffickers* was turned down by major investment and distribution companies. They didn't want it because the subject is tough and there are not many stars among the actors and the director. However, I supported *Traffickers* because of the people. I trusted the insight of my personnel and the amazing passion for film that the director KIM Hong-sun showed. I'm happy because it feels like the audiences proved that I made a right choice.

Are you producing any film at the moment?

Oppa Has Returned, based on a hit novel written by KIM Young-ha will be released during the second half of this year and we are planning to release *Se-ge-il-ju* (Working Title) in January next year. I'm especially attached to *Se-ge-il-ju* because it's a family movie, which is very rare in Korean film industry. The net production cost is only about KRW 1 billion (USD 892,000). It is a warm human drama about a man's journey to find his children. A historical film *Hae-oe-hwa* (Working Title) is also in the line-up. It was the winner at the 'One Source Multi Use (OSMU) Contest'

hosted by TIME STORY GROUP last year. It is a story about Korean geishas who were talented in writing around the end of the Choseon Dynasty. The relation between two leading characters is similar to that between Wolfgang Amadeus MOZART and Antonio SALIERI. The net production cost is estimated to be KRW 6 billion (USD 5.35 million).

How is the global project *Kungfu Bugs* going?

We are working our butts off aiming to release in 2014. We smoothly attracted investment from China but not yet from the United States. It is probably because Korean animation projects sounds strange to them. We are focusing on modeling characters and backgrounds to make them as refined as possible. We will make a breakthrough soon.

How big is the scale of this world wide project?

The net production cost will be KRW 6 billion (USD 5.35 milion). We downsized in from KRW 10 billion (USD 8.92 million) to save money for dubbing later when releasing in Hollywood. To eliminate the handicap of an Asian animation, we will make sure to hire Hollywood stars for dubbing. We are planning



on nationwide release in China.

What is it about?

Bugs live at a Chinese restaurant in an American Chinatown. They are forced to leave the place due to redevelopment, but they fight for the sake of their own base. Each of 8 leading bug characters train in one of 8 Chinese clans' martial arts. You can see it as the bug's version of *Kung Fu Panda*.

There have been no Korean animations for released world wide so far. What strategies do you have to appeal to the global market?

In fact, there have been a few Korean-American collaboration animations. However, they all failed because they were for preschoolers. To attract grown-

up audiences, we are trying to make a universal story. This is also why we picked Chinatown for the backdrop. **Japanese cartoons are remade into TV dramas. Is TIME STORY GROUP going to make diverse contents other than cinema?**

Yes, we are. The name of the contest we held was 'One Source Multi Use (OSMU) Contest'. Because the pie of the Korean film industry is too small, we have to develop once source multi-use oriented contents. Diversifying profit models into education, performance and TV, will eventually help the Korean film industry grow. Among the works we are planning is *Audition*. We are making a film out of a popular musical that won the Script Award at the 13th Korea Musical Awards. It's not a simple procedure of adapting the musical to screen, but it will become a whole new project where K-pop and K-drama are also combined. We will cast all the leading actors by audition and they will form a band composed of members capable of singing and playing instruments. We will diversify it into a film, musical and concert. Please cheek it out.!!

Written By KIM Hyeon-min | Photographed By KWON Hyuk-se

TIME STORY GROUP

KIM
Myung-eun
representative

I Won't be Restricted by the Platform of Screen

TIME STORY GROUP, a company dealing with production, investment and distribution, recently succeeded to release their first commercial film *Traffickers*, which they are the main investor and producer of. *Traffickers*, a thriller film about organ trafficking, topped the box office in the week it was released and passed the break-even point the next week. TIME STORY GROUP also owns an independent film label KINO EYE DMC and they are planning to take part in the production of *Kungfu Bugs*, a Korean-Chinese collaboration 3D animation. Their goal is to produce quality contents that can be consumed on various platforms.

Complementing Korean film’s International Portfolio

Current status of exportation of technical services

Selling the final version is not enough. In recent years, the Korean film industry has embreced very meaningful changes. They started to sell ‘well-making’ technologies instead of selling ‘well-made’ films. Let’s examine what kinds of technologies have gone abroad and take a look at the market trends.



On July 16th, *Bunshinsaba*, directed by AN Byung-ki, took the fourth place at the Chinese box office by selling tickets worth CNY 30 million (KRW 5.6 billion, USD 4.75 million) during the first week of its release. It was the biggest hit ever among Chinese horror films. *Bunshinsaba* was directed by AN Byung-ki, but it is a Chinese film purely made with Chinese capital.

Dangerous Liaisons, another film directed by a Korean director HUR Jin-ho and with Chinese capital, was invited to the Toronto International Film Festival. KIM Jee-woon and PARK Chan-wook are working on *Last Stand* and *Stoker* respectively in Hollywood.

There are also Korean actors performing in the world. LEE Byung-hun, starring in *G. I. Joe* series, will also be in *Red 2*. BAE Doona went to Toronto as a leading actress in *Cloud Atlas*, directed by the Wachowski Ignore.

From an industrial point of view, individual achievement in foreign



Table1 Statistics for order acquisition of technical service for foreign films during 2010~2011

service domain	2010		2011	
	sum (USD)	percentage (%)	sum (USD)	percentage (%)
VFX / DI	4,400,750	15.36	10,125,071	85.64
3D / 3D conversion	21,750,000	75.94	664,300	5.62
SFX /special make-up	1,877,756	6.56	624,880	5.29
action /stunt	522,000	1.83	261,703	2.22
sound mixing	87,000	0.31	145,891	1.23
total	28,637,506	100	11,821,845	100

Table2 Statistics for order acquisition of technical service and production staff in 2011 by nation

area	nation	sum(USD)	percentage (%)
asia	China	4,241,572	35.87
	Hong Kong	4,850,938	41.03
	Japan	2,016,938	17.06
	Malaysia	6,097	0.07
north America	USA	706,300	5.97
total		11,821,845	100

Data were collected from 15 companies that have obtained orders from foreign countries for 8 domains of technical services (VFX, DI, Sound Mixing, SFX, Special Make-up, Action/Stunt, 3D and 3D Conversion). (It was a sample survey, so the numbers might be different from the actual gross sum.)

As films have grown in scale and graphics have increased, the role and capability of production mangers to adjust the changes have become important.

Constant maintenance of equipments is necessary in IT domain, so competent programmers are needed to handle it.

Technical part is the area where long-term and constant investment is required the most. R&D System to imagine and predict situations in advance has been settled in other countries. I hope our government can support the plan for the future. Selling films is not the only way to go abroad. We can also go overseas by securing high technologies.

Technology is a matter of time after all. It will eventually standardize. When our competitors catch up with us, we can step further if we possess core technology.

SON Seung-hyeon | Director of Headquarter at Digital Idea

countries certainly is not as influential as overseas promotion of whole production teams. Considering that international promotion of technical service providers lies on the direct extension of domestic industry, it has more advantages because it has long-term influences and it requires more manpower from a wider domain. It complements the portfolio of the Korean film industry rather than personal careers.

‘Technical Service’ is a concept that covers intra-production processes like action/stunt and SFX/special make-up

The number of films released every year in Korea is limited, and this is the main reason why we have to seek for ways to go abroad. HONG Ye-yeong

I would like to work on films of Japan, Singapore and Thailand. Much experience in international films including Chinese films will help publicize my work effectively in South East Asia and increase my credibility. SEONG Ji-yeong

I believe we dominate in Asia for technical level. The outcome of sound mixing largely depends on what sound sources I have and where I use them. Such know-how is something that cannot be caught up with in a day. SEONG Ji-yeong

Except for Hollywood, Korea would be the first choice. Fastest and most satisfactory results under limited conditions are what we can take credit for. HONG Ye-yeong

The difficulties have to do with extra parts related to contracts and money transfer rather than work itself. Therefore, I hope to see more supportive systems like the kobiz consulting service run by KOFIC. SEONG Ji-yeong
SEONG Ji-yeong & HONG Ye-yeong
Co-representatives of Studio SH

as well post-production processes like VFX and sound effects. According to a representative of the industry, 4 companies specialized in VFX obtained orders for foreign films during the first half of this year. As for sound, 3 companies have finished or are working for 4 films. 2 stunt companies finished 5 films during the first half, which is almost equal to last year. It is widely known that JUNG Doo-hong worked as the action director of *G. I. Joe 2*.

Last year, the income from VFX/DI, which took 85.64% of the entire technical

service providers, was USD 10,125,071. This is a meaningful achievement worth 2/3 of the gross sale of complete films in 2011, USD 15,828,662. The Widening of the technical service domain is also encouraging. Although VFX/DI still dominates by percentage, post-production processes including sound mixing and intra-production processes such as action/stunt and SFX/Special Make-up are finding their ways in the market.

Nevertheless, 80% of the order makers are from nations in the Great China Region, so the nationalities need to be diversified. Most of the orders from the region are VFX because action films with SFX are very popular in China and they are quite dependent on the computer graphic technology of Korea to satisfy the standards that audiences ask for. Large investment have recently been made in the Chinese film industry and the technical level has nearly equalized, so we need to find appropriate provisions for that, as expectations from Korean cineastes have grown.

People in the industry believe that this is the right chance to see the reality and secure firm base for the future of Korean film. Some even claim that the ‘Technology R&D System’ should be founded as soon as possible. They say it is important to think deep about the future as much as it is to keep the production deadline. They share the idea that a practical measure such as governmental incentive or tax reduction will be also a good solution to establish the ‘Technology R&D System’ so that orders for foreign films can increase.

It is common sense in most fields that effort and will of a company and support from a public organization should be well harmonized for an industry to develop. Exportation of technical services based on this can fertilize the field of Korean film.❶
By YANG Jeong-cheol (Film Policy Center, KOFIC)

new films



Deranged **The Grand Heist**

Padak **R2B: Return To Base** Grape Candy

Too Old Hip-Hop Kid The Thieves **Pieta**

Family Cinema **Ghost Sweepers** Almost Che

The Peach Tree Masquerade **The Spy**

Perfect Number **Mai Ratima**

Don't Cry Mommy **Confession of Murder**

Dangerous Liaisons **A Company Man**

Code Name: Jackal **Super Star**

Run to the South **26 years** A Werewolf Boy

The Tower My P.S Partner

How to Use Guys with Secret Tips Love 911

Bad Singer clinic

Deranged

연가시 YEON-GA-SI 2012 | 109MIN | THRILLER

DIRECTOR Park Jung-woo **CAST** KIM Myung-min, MOON Jeong-hee, KIM Dong-wan **DOMESTIC RELEASE** July 5, 2012
CONTACT CJ E&M Tel +82.2.371.6272/6276 Fax +82.2.371.6340
heejeon@cj.net/ joun_gon@cj.net, www.cjnet.co.kr/eng

One day, as a mutant nematomorpha parasitic on human body appears, people all over the nation are victimized. Alarmed by the number of the casualties, the government realizes how urgent the situation is and establishes an emergency countermeasure committee. Jae-hyeok (KIM Myung-min), a salesman at a drug company, his brother Jae-pil (KIM Dong-wan) and Yeon-ju (LEE Ha-nui) endeavor to find a cure for the infection by the parasite and save their family. It portrays the monstrous facet of today where money outweighs human life and reminds of the importance of family love. Based on 'Nematomorpha', a disaster horror novel written by CHO Dong-in, the film attracted 4.5 million viewers to theaters in Korea.



The Grand Heist

바람과 함께 사라지다 BA-RAM-GWA-HAM-KKE-SA-RA-JI-DA 2012 | 121MIN | COMEDY/ACTION

DIRECTOR KIM Joo-ho
CAST CHA Tae-hyun, OH Ji-ho, MIN Hyo-lin
DOMESTIC RELEASE August 8, 2012
CONTACT
FINECUT Tel +82.2.569.8777 Fax +82.2.569.9466, cineinfo@finecut.co.kr, www.finecut.co.kr



Padak

파닥파닥 PA-DAK-PA-DAK
2012 | 78MIN | ANIMATION

DIRECTOR LEE Dae-hui
CAST KIM Hyeon-ji, AHN Yeong-mi
DOMESTIC RELEASE July 25, 2012
CONTACT
INDIESTORY
Tel +82.2.722.6051
Fax +82.2.722.6055
indiestory@indiestory.com
www.indiestory.com

A mackerel in the fish tank of a sashimi restaurant attempts to escape. All the other fish including tyrannical flatfish and pessimistic sea bream push him into despair. However, the mackerel never gives up and struggles hard to break through the 'invisible wall' of the fish tank. *Padak* was invited to the International Competition section of the 13th Jeonju International Film Festival.



R2B: Return To Base

알투비 리턴투베이스
AL-TU-BI-RI-TEON-TU-BE-I-SEU
2012 | 113MIN | ACTION/DRAMA

DIRECTOR KIM Dong-won
CAST JUNG Ji-hoon, YU Jun-sang, SHIN Se-kyung
DOMESTIC RELEASE August 14, 2012
CONTACT
CJ E&M
Tel +82.2.371.6272/6276
Fax +82.2.371.6340
heejeon@cj.net/ joun_gon@cj.net
www.cjnet.co.kr/eng

Tae-hun (JUNG Ji-hoon) gets kicked out of the special flying team 'Black Eagles' and transferred to a combat flying unit because he spoiled an air show. It is when a North Korean fighter shows up in the air above Seoul that Tae-hun is assigned to a secret mission, 'Return to Base'. The fighter chasing scene with actual F-15K and TA-50, aided by the Korean Air Force, carries the essence of air action.

Born as the son of a concubine of the second vice-premier, Dk-mu (CHA Tae-hyun) is very curious and always interested in Western culture. One day, his stepfather is falsely accused by the first vice-premier, who is greedy to monopolize ice sales rights. After the stepfather goes into exile, Deok-mu decides to fight the first vice-premier's and dig up the conspiracy.

So he sets up a strategy to steal ice from 'Seobinggo-West Ice Storage' and call specialists together. Supreme commander Deok-mu, ex-official at Seobinggo who was unfairly fired by the first vice-premier Dong-su (OH Ji-ho), tomb thief Seok-chang (GO Chang-seok), explosive specialist Dae-hyeon (SHIN Jeong-geun), disguise professional Jae-jun (SONG Jung-ho), Dong-su's sister and skilled diver Su-ryeon (MIN Hyo-lin) and wagoner Cheol-ju (KIM Gil-dong) organize a team to perform each one's own forte. They go through a secret rehearsal and finally start the operation to steal the ice stored on the area of 3 hectares at Seobinggo.

This film is a Korean historical caper movie that shows the preparation and action procedures in an comical and rhythmical way. Screened along with blockbusters in the summer of 2012, it gathered 4.3 million viewers.



Grape Candy

청포도 사랑: 17년 전의 약속
CHEONG-PO-DO-SA-TANG: 17-NEEON-JEON-UI-YAK-SOK
2011 | 104MIN | DRAMA

DIRECTOR KIM Hee-jung
CAST PARK Jin-hee, PARK Ji-yun, KIM Jeong-nan
DOMESTIC RELEASE September 6, 2012
CONTACT
M-Line Distribution
Tel +82.2.796.2426
Fax +82.2.796.2429
sales@m-line-distribution.com
www.m-line-distribution.com

This is KIM Hee-jung's second feature film. After *The Wonder Years*, she once again took a close look at wounded souls. *Grape Candy* talks about grown-ups hurt by their past. Seon-ju (PARK Jin-hee) one day bumps into So-ra (PARK Ji-yun), who was a friend back in middle school until they graduated 17 years ago, but Seon-ju doesn't feel good about it.



Too Old Hip-Hop Kid

투 올드 힙합 키드
TU-OL-DEU-HIP-HAP-KI-DEU
2012 | 97MIN | DOCUMENTARY

DIRECTOR JEONG Dae-geon
CAST JEONG Dae-geon
DOMESTIC RELEASE September 13, 2012
CONTACT
Cinema DAL
Tel +82.2.337.2135
Fax +82.2.325.2137
cinemadal@cinemadal.com
www.cinemadal.com

Too Old Hip-Hop Kid is a documentary that portrays how the director and his friends, who used to be members of a hip-hop club at junior middle school 10 years ago, live today. The director shows the 'present of youth' through the life of friends living all differently after time has passed. It won the Audience Award as a new Korean film at the 12th SIDOF.





The Thieves

도둑들 DO-DUK-DEUL
2012 | 135MIN | CRIME/ACTION

DIRECTOR CHOI Dong-hoon
CAST KIM Yun-seok, KIM Hye-soo, LEE Jung-jae, Gianna Jun
DOMESTIC RELEASE July 25, 2012
CONTACT
Showbox/Mediaplex Inc.
Tel +82.2.3218.5636
Fax +82.2.3444.6688
sales@showbox.co.kr
www.showbox.co.kr/english

The leader Popeye (LEE Jung-jae), romantic rookie Jampano (KIM Su-hyeon), and wire action master Yenicall (Gianna Jun), acting professional Chewing Gum (KIM Hae-sook) are members of a thief team. One day, they receive a proposal from Popeye's old partner Macau Park (KIM Yun-seok), a legendary gambler said to have earned KRW 8.8 billion (USD 7.86 million) in one night at a casino in Macau.

In the middle of the mission, safecracking guru Papsi (KIM Hye-soo) joins them, but she shares some unpleasant history with Macau Park. Dreaming of a big fortune, they fly to Hong Kong, where they meet up with a quartet composed of Chen (Simon YAM), Andrew (OH Dal-soo), Julie (Angelica LEE) and Johnny (Derek TSANG). While tension grows, Macau Park shows up and tells them their target is the

'Tear of the Sun', a very rare chunk of diamond hidden somewhere at a casino in Macau.

It is an extremely dangerous mission, but KRW 20 million is too big a temptation to resist, so each member uses his/her knack to cooperate with others under Macau Park's command. Poker-faced Macau Park, Popeye trying to cheat Macau Park, Macau Park's ex-girlfriend Papsi, Yenicall subordinating teamwork to her own benefit, romantic thief Jampano and Chen seem incompatible with each other, but somehow they work in a team targeting one goal, the 'Tear of the Sun'. The Korean-style action scene near the end is the highlight of the film. It was directed by CHOI Dong-hoon, who has shown talent in Korean caper movies like *The Big Swindle* (2004) and *Tazza: The High Rollers* (2006). *The Thieves* is the 6th 10-million viewer hit in Korea.



Pieta

피에타 PI-E-TA 2012 | 104mm | Drama

DIRECTOR KIM Ki-duk **CAST** LEE Jung-jin, CHO Min-su
DOMESTIC RELEASE September 6, 2012
CONTACT
FINECUT Tel +82.2.569.8777 Fax +82.2.569.9466 cineinfo@finecut.co.kr, www.finecut.co.kr



Family Cinema

파이팅패밀리 PA-I-TING-PAE-MIL-RI
2012 | 85mm | DRAMA

DIRECTOR KIM Seong-ho, Gu Sang-beom
CAST LEE Myeong-haeng, CHOI Hee-jin, BAE Yong-geun, YANG Eun-yong
DOMESTIC RELEASE September 13, 2012
CONTACT
Golden Tide Pictures
Tel +82.70.4610.1031
Fax +82.70.4325.1197

Family Cinema is a two-fold omnibus film. Part 1 is *In Good Company*, a semi documentary that deals with the grief of a pregnant woman Ji-won (CHOI Hee-jin), who is hated by colleagues and feels pressure to have a baby. In part 2, *Sea Horse Family*, a show host Yeon-jeong (YANG Eun-yong), falling behind at work because of pregnancy, decides to have an abortion.



Ghost Sweepers

점쟁이들 JEOM-JAENG-I-DEUL
2012 | 119mm | COMEDY/HORROR

DIRECTOR SHIN Jung-won
CAST KIM Su-ro, KWAK Do-won, LEE Je-hoon
DOMESTIC RELEASE October 3, 2012
CONTACT
FINECUT
Tel +82.2.569.8777
Fax +82.2.569.9466
cineinfo@finecut.co.kr
www.finecut.co.kr

At a village full of mysterious incidents, Wooljin-ri, Korea's best exorcists get together. along with journalist hunting for an exclusive story Chan-yeong. The gather at Wooljin-ri to figure out what goes on with the village. It is a new film made by SHIN Jung-won, the director of a unique film that lies in between comedy and horror *To Catch A Virgin Ghost* (2004) and a funny monster action film *Chaw* (2009).

Hired by moneylenders, a man lives as a loan shark brutally threatening people for paybacks. This man, without any family has nothing to lose. One day, a woman appears in front of him claiming to be his mother. He coldly rejects her at first, but gradually accepts her in his life. He decides to quit his cruel job and to live a decent life. KIM Ki-duk is back after a long hiatus. It has been 4 years since *Dream* (2008). Although *Arirang* (2011) was screened at the 5th CINDI Film Festival last year, he officially had a 4-year break because none of his films have been in theater in the mean time. This is noticeable for several reasons. First, *Pieta* is the first film he presents to the public after a long years of hiatus. Second, it is the film that brought KIM the Golden Lion, the highest prize at the competition section of the 69th Venice Film Festival. Last and most importantly, he finally broke out of the image of an 'isolated and disconnected' man and approached the public. Some critics even say the world of KIM's work can be divided into pre- and post-*Pieta*. Boosted by the winning of the Golden Lion, *Pieta* has attracted 550 thousand audiences to theaters and it is likely to run much longer.



Almost Che

강철대오: 구국의 철가방
GANG-CHEOL-DAE-O: GU-GUK-UI-CHEOL-GA-BANG
2012 | TBD | COMEDY/DRAMA

DIRECTOR YOOK Sang-hyo
CAST KIM In-kwon, YOO Da-in
DOMESTIC RELEASE October, 2012
CONTACT
Lotte Entertainment
Tel +82.2.3470.3540
Fax +82.2.3470.3549
R333@lotte.net
www.lotte.net

When a food deliverer Dae-o (KIM In-kwon) goes to declare his love for Ye-rin (YOO Da-in), who he has had a crush on, he unexpectedly gets involved in a pro-democracy movement. This is a comical youth film that shows love for someone and the fundament of politics are connected in a way. It was directed by YOOK Sang-hyo who made a hit with *He's on Duty* (2010).



The Peach Tree

복숭아나무 BOK-SUNG-A-NA-MU
2012 | TBD | FANTASY/DRAMA

DIRECTOR KOO Hye-sun
CAST CHO Seung-woo, NAM Sang-mi, RYU Deok-hwan
DOMESTIC RELEASE October 31, 2012
CONTACT
FINECUT
Tel +82.2.569.8777
Fax +82.2.569.9466
cineinfo@finecut.co.kr
www.finecut.co.kr

The Peach Tree deals with Siamese twins to talk about the ambilaterality of humans. Siamese twin brothers Sang-hyeon (CHO Seung-woo) and Dong-hyeon (RYU Deok-hwan) are treated like monsters by people around them. When PARK Seung-a (NAM Sang-mi) comes to them, their life meets a big change. In the form of a fantasy movie, this film talks about duplicity and prejudice of people in the world.



Masquerade

광해, 왕이 된 남자
GWANG-HAE, WANG-I-DUEN-NAM-JA
2012/131MIN/DRAMA

DIRECTOR CHOO Chang-min
CAST LEE Byung-hun, RYU Seung-ryong,
HAN Hyo-joo
DOMESTIC RELEASE September 13, 2012
CONTACT
CJ E&M
Tel +82.2.371.6272/6276
Fax +82.2.371.6340
heejeon@cj.net/ joun_gon@cj.net
www.cjnet.co.kr/eng

From the first scene where a moody king pretties himself up, every frame of *Masquerade* is eye catching. During the confusing and conspiratorial Joseon Dynasty, King Gwang-hae (LEE Byung-hun) orders his councilor, HEO Kyun (RYU Seung-ryong), to find him a double in order to avoid the constant threat of assassination. HEO Kyun finds Ha-sun, a jester who looks remarkably like the king, and, just as feared, Gwang-hae is poisoned. HEO Kyun proposes Ha-sun fill the role as the king until Gwang-hae recovers fully and grooms Ha-sun to look and act every bit like the king. While assuming the role of the king at his first official appearance, Ha-sun begins to ponder the intricacies of the problems debated in his court. Being fundamentally more humanitarian than Gwang-hae, Ha-sun's affection and appreciation of even the most minor servants slowly changes morale in the castle for

the better. Over time he finds his voice and takes control of governing the country with real insight and fair judgments. Without hesitating, the story quickly develops to the point where a jester Ha-sun is disguised as Prince Gwanghae. Through the masquerade, the director delivers the message that 'the fake can be more real than the real' in the end. It is when the jester with a very low social status seemingly deserves to be a king more than the real king that the film reaches the climax. It is a political satire, comedy, and melodrama at the same time. Inspired by 'The Prince and the Beggar', a novel by Mark Twain, this film is a faction, a modified story of the history. The entire 131 minutes running times never boring. Certainly by virtue of the actors. LEE Byung-hun's acting is especially outstanding. He plays a double roll, as Ha-sun and Prince Gwanghae and definitely dominates the film.



The Spy

간첩 GAN-CHEOP 2012/115mm/ ACTION/DRAMA

DIRECTOR WOO Min-ho **CAST** KIM Myung-min, YUM Jung-ah, YOO Hae-jin
DOMESTIC RELEASE September 20, 2012
CONTACT
Lotte Entertainment Tel +82.2.3470.3540 Fax +82.2.3470.3549, R333@lotte.net, www.lotte.net



Perfect Number(Working Title)

용의자X YONG-UI-JA-X
2012/119mm/ Drama

DIRECTOR PANG Eun-jin
CAST RYOO Seung-bum, LEE Yo-won,
CHO Jin-woong
DOMESTIC RELEASE October 18, 2012
CONTACT
CJ Entertainment
Tel +82.2.371.6272/6276
Fax +82.2.371.6340
heejeon@cj.net/ joun_gon@cj.net
www.cjnet.co.kr/eng

Seok-go (RYOO Seung-bum) is a math genius, but he lives as an ordinary math teacher. He one day finds out about a murder committed by his beloved woman Hwa-seon (LEE Yo-won) and tries to make perfect alibis to cover her misdeed. But detective Min-beon (CHO Jin-woong) digs out the truth and drives them into the corner. Based on HIGASHINO Keigo's novel 'The Devotion of Suspect X'.



Mai Ratima

마이 라띠마 MA-I-RA-TTI-MA
2012/123mm/ DRAMA

DIRECTOR YOO Ji-tae
CAST BAE Su-bin, SO Yu-jin
DOMESTIC RELEASE October, 2012
CONTACT
Lotte Entertainment
Tel +82.2.3470.3540
Fax +82.2.3470.3549
R333@lotte.net
www.lotte.net

Soo-yeon doesn't have a specific job. He is a bum who makes a living by selling stolen mobile phones. Mai Ratima came to Korea to met her husband, but she finds it hard to survive under duress. Looking for a way out of their reality, they both head for Seoul, where they meet each other by chance. There, they start leading a very low life sleeping at a subway station.

There is a man who lives off the sales of illegal Viagra tablets and barely manages to pay for house rent. He is actually a North Korean spy who came to the South 22 years ago under the code name of Mr. KIM (KIM Myung-min). Tough woman and real estate agent Miss KANG (YUM Jung-ah), lonely retired senior who from dong office Mr. Yun (BYUN Hee-bong) and hot-blooded young man enthusiastic in development of farming, Mr. WOO (Jeong Gyeo-woon), are all secret agents working with him. While they are struggling hard to survive, a North Korean assassin code named Mr. CHOI (YOO Hae-jin) shows up in front of them to assign a new assassination mission after a 10 years break. But Mr. KIM's team has forgotten how to shoot. In addition, they knew that their target has a huge slush fund. Now they have a new plan to establish. *The Spy* is a film about happenings caused by dual identity of spies. Director WOO Min-ho said "I got a motif from my real life. If spies exist, they also agonize about the cut-throat cost of living." In this film, the spy is an ordinary person, not a monster. It is funny in parts and serious in others. The car chasing scene near the end proves its identity as an action film.



Don't Cry Mommy

돈 크라이 마미 DON-KEU-RA-I-MA-MI
2012/90mm/ THRILLER/DRAMA

DIRECTOR KIM Yong-han
CAST YU Sun, NAM Bo-ra, YOO Oh-seong
DOMESTIC RELEASE November, 2012
CONTACT
Daisy & Cinergy Entertainment
Tel +82.2.338.1007
Fax +82.2.338.5234
seojinPark722@gmail.com
www.daisient.co.kr

Yu-rim (YU Sun) is divorced and lives with her only daughter Eun-a (NAM Bo-ra). Having always been bullied at school, Eun-a is violently raped by boys one day. She finally commits suicide, but the perpetrators get away with the crime simply because they are under-aged. Yu-rim comes up with her own way to punish the boys.



Confession of Murder

내가 살인범이다 NAE-GA-SA-RIN-BEOM-I-DA
2012/ TBD/ ACTION/THRILLER

DIRECTOR JUNG Byung-gil
CAST JUNG Jae-young, Park Si-hu
DOMESTIC RELEASE November, 2012
CONTACT
Showbox/Mediaplex Inc.
Tel +82.2.3218.5636
Fax +82.2.3444.6688
sales@showbox.co.kr
www.showbox.co.kr/english

On the day the statute of limitations on the serial murder of 10 wives is expired, the perpetrator Du-seok (PARK Si-hu) publishes a book about his past crime, but he only becomes famous because he is handsome. Detective Hyeong-gu (JUNG Jae-young), who has chased him for over 15 years cannot let it slide. He decides to punish the bad guy somehow.



Dangerous Liaisons

위험한 관계 **WI-HEOM-HAN-GWAN-GYE**
2012 | 113MIN | ROMANCE/DRAMA

DIRECTOR HUR Jin-ho
CAST JANG Dong-gun, ZHANG Ziyi, CECILIA Cheung
DOMESTIC RELEASE October 11, 2012
CONTACT
CJ E&M
Tel +82.2.371.6272/6276
Fax +82.2.371.6340
heejeon@cj.net/ joun_gon@cj.net
www.cjnet.co.kr/eng

Seypan (JANG Dong-gun) is Shanghai's number one playboy who sees every woman as a target to conquer. A rich and powerful modern lady Moziway (Cecilia CHEUNG) spends a night with him and asks him for a favor in return. She wants him to seduce a young woman. However, his next target is Tufunwi (ZHANG Ziyi), a virtuous widow who has endeavored to charity work since her husband died recently. Seypan enjoys his time with Moziway while seducing Tufunwi, but he gets confused about himself when he finds himself truly in love with Tufunwi. The original story of the film is 'Les liaisons dangereuses', a French novel published in 1782, but it is set in the 1930s' Shanghai. To reproduce the splendid landscape of the international city of Shanghai influenced by Western culture, they spent KRW 35 billion (USD 31.3). 'The Hollywood reporter' wrote in a review that "HUR Jin-ho's adaptation reimagines Shanghai as

an opulent eastern mirror image of 18th century Paris or 19th century Vienna, with its grand operas, bed-hopping aristocrats and lavish society balls. The costumes are a blazingly colorful pageant of velvet and silk, the opulent interiors cathedrals to Art Nouveau grandeur. All gleaming chrome and polished mahogany, gold leaf and stained glass, the film is an immersive sensual experience." 3 internationally renowned actors from Asia, JANG Dong-gun, Cecilia CHEUNG and ZHANG Ziyi, act intensively and realistically to express the love triangle interspersed with seduction and sincerity. It is a commercial film directed by HUR Jin-ho, a specialist in melodrama. Like what he did with *Christmas in August* (1998) and *One Fine Spring Day* (2001), he used active camera work such as close-up and hand-held shooting to capture the psychology of the characters.



A Company Man

회사원 **HOE-SA-WON** 2012 | 96mm | ACTION

DIRECTOR IM Sang-yoon **CAST** SO Ji-sub, LEE Mi-youn
DOMESTIC RELEASE October 18, 2012
CONTACT
Showbox/Mediaplex Inc. Tel +82.2.3218.5636 Fax +82.2.3444.6688
sales@showbox.co.kr, www.showbox.co.kr/english



Code Name: Jackal

자칼이 온다 **JA-KAL-I-ON-DA**
2012 | TBD | COMEDY

DIRECTOR BAE Hyoung-jun
CAST SONG Ji-hyo, KIM Jae-jung, OH Dal-soo
DOMESTIC RELEASE November, 2012
CONTACT
Lotte Entertainment
Tel +82.2.3470.3540
Fax +82.2.3470.3549
R333@lotte.net
www.lotte.net

The code named Jackal (SONG Ji-hyo) might sound quite sharp and sly, but she is a clumsy killer. She is assigned with a mission to abduct a popular singer CHOI Hyeon (KIM Jae-jung) and kill him in a strange way, but nothing is under control. Even when the police gathers to find him, it is not the killer but the singer who leads the situation. A member of famous boy group [Y], KIM Jae-jung, debuts as an actor through this film.



Super Star

슈퍼스타 **SYU-PEO-SEU-TA**
2012 | TBD | DRAMA

DIRECTOR KIM Seong-hun
CAST KIM Rae-won, JO An, JI Dae-han
DOMESTIC RELEASE November, 2012
CONTACT
CJ E&M
Tel +82.2.371.6272/6276
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heejeon@cj.net/ joun_gon@cj.net
www.cjnet.co.kr/eng

Il-han (KIM Rae-won) is an unknown music director of musicals thirsty for fame. He joins a musical survival audition program as a mentor to become popular. He pairs up with a boy from a multi-cultural family, Yeong-gwang (JI Dae-han), but he doesn't see any potential in him. They conflict with each other every now and then, but the little boy's pure passion gradually moves him and finally makes him regain the passion he used to have.

JI Hyeong-do (SO Ji-sub) appears to be an employee at a metal processing company, but in fact he works for a contract killing firm. Among young colleagues, Hun (KIM Dong-jun) reminds him of his younger days. One day, while he was on a mission with Hun, he finds himself hesitating a second for some reason and stands against the company he invested everything in his life. His relationship with Hun's mother (LEE Mi-youn) made him feel the happiness of a normal life for the first time, so he starts to long for it. But one of his superiors Jong-tae (KWAK Do-won) has kept his eyes on JI Hyeong-do and finds out that he has changed. Professional killer JI Hyeong-do struggles to quit his job for the love he covets and ends up being targeted by the company. *A Company Man* is basically a noir film about a man longing to shift from the dark world to a new world, but from another point of view, it carries the reality that a contract killer is a salary man after all. Smooth and speedy action of 'Systema', known as Russian special forces' martial art, adds real action to the film. They didn't have to edit the film to make the action look fast because the martial art itself is already fast enough. The audiences will be excited to see the real fights of killers.



Run to the South (Working Title)

남쪽으로 튀어 **NAM-JJOG-EU-RO-TWI-EO**
2012 | TBD | DRAMA

DIRECTOR YIM Soon-rye
CAST KIM Yun-seok, OH Yeon-su
DOMESTIC RELEASE December, 2012
CONTACT
Lotte Entertainment
Tel +82.2.3470.3540
Fax +82.2.3470.3549
R333@lotte.net
www.lotte.net

Middle-aged bread winner Hae-gap (KIM Yun-seok) is an anarchist who claims 'self-sufficiency', 'NO national pension' and 'NO public education'. But the rest of the family can never understand him. One day, the family goes for a trip, where they find out about his past. To an adolescent boy, the trip is a chance to communicate with his father and grow up as a man. It is based on a Japanese novel written by OKUDA Hideo.



26 Years (Working Title)

26년 **I-SIP-YUK-NYEON**
2012 | TBD | ACTION/DRAMA

DIRECTOR CHO Geun-hyun
CAST JIN Goo, HAN Hye-jin, LEE Geung-young
DOMESTIC RELEASE December, 2012
CONTACT
To Be Determined

In May, 1980, a number of innocent people were massacred framed as rioters during the pro-democracy movement in Gwangju. Sports shooter Mi-jin (HAN Hye-jin), gangster Jin-bae (JIN Goo), policeman Jeong-hyeok (LIM Seul-ong), head of a big enterprise Gap-se (LEE Geung-young) and head of a department of a private security company Ju-an (BAE Su-bin) form an assassination team to punish the main culprit (JANG Gwang) of the massacre.



A Werewolf Boy

늑대소년 NEUK-DAE-SO-NYEON
2012 | TBD | DRAMA

DIRECTOR JO Sung-hee
CAST SONG Joong-ki, PARK Bo-young
DOMESTIC RELEASE October 31, 2012
CONTACT
CJ E&M
Tel +82.2.371.6272/6276
Fax +82.2.371.6340
heejeon@cj.net/ joun_gon@cj.net
www.cjnet.co.kr/eng

A werewolf boy (SONG Joong-ki) was wasted by the world and lives in the wild, and a lonely girl (PARK Bo-young) lives with her mind closed to the world. The boy meets the girl. She remembers a boy she knew half a century before. Moving to a peaceful village when she was a girl she discovered a “wolf boy,” hiding his large, contorted body in the darkness. The girl, now a woman, has never been able to purge the images of his wild eyes and animal-like behavior from her mind. She teaches the boy how to live in the society, then they gradually understand each other. Bothered by the way the wild boy behaves, she teaches him to wait for food, how to wear, how to speak and how to write one after another. Later, she opens her mind to the naive boy and finally feels love for the boy, who was the first

human who held out a hand to her. One day, the boy accidently reveals the hidden instinct of the beast when endangered, and unintentionally scare people. Even in such a situation, he tries to protect the girl. Agonized by the reality that they cannot stay together, she leaves him behind making a promise she cannot keep. “Wait for me. I’ll come back for you.” Directed by JO Sung-hee, the director of *Don’t Step Out of the House* (2009), which won the Best Film Award at the 10th Jeonju International Film Festival, *A Werewolf Boy* was officially invited to the Open Cinema section of the 17th Busan International Film Festival, the Dragons & Tigers section of the 31st Vancouver International Film Festival and the Contemporary World Cinema section of the 37th Toronto International Film Festival.



The Tower

타워 TO-WER 2012 | TBD | ACTION/DRAMA

DIRECTOR KIM Ji-hoon **CAST** SUL Kyung-gu, KIM Sang-kyung, SON Ye-jin
DOMESTIC RELEASE December, 2012
CONTACT
CJ E&M Tel +82.2.371.6272/6276 Fax +82.2.371.6340
heejeon@cj.net/ joun_gon@cj.net, www.cjnet.co.kr/eng



My P.S Partner(Working Title)

나의 P.S 파트너 NA-UI-P.S-PA-TE-NER
2012 | TBD | ROMANTIC COMEDY

DIRECTOR BYEON Seong-hyeon
CAST JI Sung, KIM Ah-joong
DOMESTIC RELEASE December, 2012
CONTACT
CJ E&M
Tel +82.2.371.6272/6276
Fax +82.2.371.6340
heejeon@cj.net/ joun_gon@cj.net
www.cjnet.co.kr/eng

Hyeon-seung (JI Sung) cannot forget the girl he broke up with. Yun-jeong (KIM Ah-joong) is too obsessed with the idea to get married to her boyfriend. Hyeon-seung was dumped by his ex-girlfriend because his future seems unstable and Yun-jeong changed her job because her boyfriend didn’t like to work with her at the same place. Those two, each of who has an unfair and sad story, start having phone sex.



How to Use Guys with Secret Tips

남자사용설명서
NAM-JA-SA-YONG-SEOL-MYEONG-SEO
2012 | TBD | COMEDY

DIRECTOR LEE Won-seok
CAST LEE Si-yeong, OH Jeong-se
DOMESTIC RELEASE December, 2012
CONTACT
Daisy & Cinergy Entertainment
Tel +82.2.338.1007 Fax +82.2.338.5234
seojinPark722@gmail.com
www.daisyent.co.kr

An assistant director of a CF production company, Bo-na (LEE Si-yeong) is lonely at work because she is too shy to mix with men. She accidentally finds a video entitled ‘How to use guys with secret tips’. Her life dramatically changes from then. This is a cheerful comedy film about a girl who suddenly masters in relationships with men after she acquires an extraordinary manual.

About KWR 10 billion (almost USD 10 million) was invested in this disaster blockbuster. *The Tower* zeros in on the misfortune that comes at the happiest moment. On the eve of Christmas, a skyscraper is crowded with various people; Mr. JO is making plans for a “White Christmas” party for tenants and VIPs at Tower Sky, the super-luxurious landmark building complex he owns in Seoul. Part of the event will involve helicopters circling above, sprinkling snow on everyone below. Dae-ho (SUL Kyung-gu), the single father and manager of the building, is an earnest employee liked by his colleagues and loved by his only daughter Ha-na. He has a secret crush on Yoon-hee (SON Ye-jin), a restaurant manager, but hasn’t got the guts to tell her. Dae-ho has promised his daughter they would spend Christmas day at an amusement park together but the unexpected party plans hold him back. However, a fire breaks out and spreads at an unstoppable speed. Soon enough, the whole building is engulfed with fire, which terrifies everybody. Unless the fire is put out soon enough, the building may collapse, which will bring the entire city into chaos. At the limited space packed with people, the battle between human and fire takes place. This is a fire, not a natural disaster. The unusual setting of a disaster in the middle of the city builds up tension and pressure.



Love 911

반장교 BAN-CHANG-KKO
2012 | TBD | DRAMA

DIRECTOR JEONG Gi-hun
CAST KO Soo, HAN Hyo-joo
DOMESTIC RELEASE December, 2012
CONTACT
FINECUT
Tel +82.2.569.8777
Fax +82.2.569.9466
cineinfo@finecut.co.kr
www.finecut.co.kr

Fire fighter Gang-il (KO Soo) and Mi-su (HAN Hyo-joo) meet at a medical law suit. He lost his wife in a medical malpractice, which is the one and only mistake Mi-su has made as a doctor, but it is engraved so deep on her mind that she can never forget. What they have in common is that both of their jobs are saving human lives, so they mutually understand and slowly open their hearts to each other.



Bad Singer Clinic(Working Title)

음치클리닉 EUM-CHI-KEUL-LI-NIK
2012 | TBD | DRAMA

DIRECTOR KIM Jin-young
CAST YUN Sang-hyeon, PARK Ha-seon
DOMESTIC RELEASE December, 2012
CONTACT
Lotte Entertainment
Tel +82.2.3470.3540
Fax +82.2.3470.3549
R333@lotte.net
www.lotte.net

Dong-ju (PARK Ha-seon) is seriously tone-deaf. Unfortunately, the man she loves is into girls who can sing well. To win his heart, she goes to a private music institute, where she meets a vocal trainer Sin-hong (YUN Sang-hyeon). Sin-hong is gradually attracted to her while teaching how to sing, and finally falls for her. ❏

Click! To Meet Korean Films

Introducing to kobiz Online Screening

Mardel Plata, a resort city in Argentina. Marcelo, the chief programmer of Mardel Plata Film Festival headed to Korea as one of the judges of the Pucheon International Fantastic Film Festival. As a first timer to Asia, summer in Korea seemed pretty awkward but having heard of K-pop in South America, Korean films were much friendlier. Since there will be a 'Korean film Special' program planned in the Mardel Plata International Film Festival, he decided to stay longer and go to the Korean Film Council's screening rooms before heading back to the airport.

Korean Film Council has noticed the situation and to make access to Korean films easier and to help out the business between Korea and overseas. They started an online screening service at koreafilm.or.kr.

This is commonly seen among overseas buyers and programmers seeking Korean films but it is hard to find them actually come to Korea to get in touch with the films. Due to time and cost matters, they request pre-view screeners through domestic sales company that have international distributing sections or the Korean Film Council.

The Korean Film Council has noticed the situation and to make access to Korean films easier and to help out the business between Korea and overseas, they started an online screening service at koreafilm.or.kr. They have also founded a safe service to protect the work during the distribution process using the VOD infrastructure of KOMA. The films provided by the sales company get watermarks on the incoding process and are safely serviced by streaming method. They are accessible on both Windows and MAC and can be used on Internet Explorer, Fire Fox, Safari and Chrome.

Domestic sales companies and festival directors are pleased with the system because they can save the cost for inviting the people from overseas or to send the pre-view screeners.

Likewise, kobiz Online Screening service not only provides intra-systems for Korean films to go overseas but also will work as a gateway for the related people around the world. This system is especially welcomed by the films that were going through the hardship of international sales and marketing. This will also give good opportunities for overseas film makers that were seeking to find precious low-budgeted Korean films.

kobiz Online Screening, which will focus on long and short theater films and documentaries, will be divided into two parts: 'Korean Film Screening' where films get provided by the domestic sales company and operate at all times; and 'Festival Screening' where certain sections operate through an agreement made between international festival directors in Korea. kobiz Online Screening service will be strongly restricted and will be accessible only by registered people such as International buyers, media and festival programmers who will have to go through an approval process for the online membership.

By Gina Son (International Promotion Center, KOFIC)

Korean films are one click away!



@koreanfilmbiz

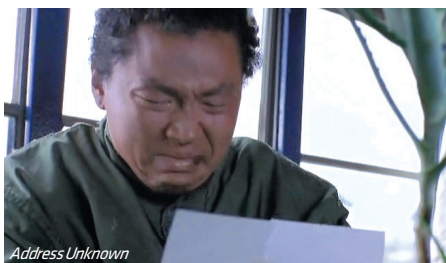
Now Visit at <http://screening.koreafilm.or.kr>

Korea's First Golden Lion



At one point in KIM Ki-duk's autobiographical documentary *Arirang* (2011), he mentions the fact that Korea has never won the top prize in any of the world's A-list film festivals. I smiled when I saw that; I had mentioned the same thing when I wrote a book on Korean cinema back in 2009. Perhaps it shouldn't matter -- in the end, a film's worth and longevity is determined by its quality, not by the prizes it has won. But it did seem notable that, for all the talk about a modern-day renaissance and Korea's impressive pool of creative talent, no jury at Cannes, Berlin, or Venice (or Karlovy Vary, or San Sebastian) had ever selected a Korean film as the best among its peers.

Korean filmmakers had come close in the past. The first major award for Korean cinema was a Special Jury Prize granted to KANG Dae-jin's *The Coachman* at Berlin in 1961. Two and half decades later, KANG Su-yeon won the best actress prize at Venice for her role in IM Kwon-taek's *Surrogate Mother* (1987). BAE Yong-gyun's *Why Has Bodhi-Dharma Left for the East?* (1989) did win the Golden Leopard at Locarno, ranking as the most prestigious 'Top prize' for Korean film up until this year. In the last decade, however, the prizes have come in a flurry. IM Kwon-taek won best director at Cannes for *Chihwaseon* (2002). LEE Chang-dong's films have won three major awards: best director at Venice for *Oasis* (2002), best actress to JEON Doyeon at Cannes for *Secret Sunshine* (2007), and best screenplay at Cannes for *Poetry* (2010). KIM Ki-duk



Address Unknown

won a pair of best director awards in 2004: at Berlin for *Samaritan Girl*, and at Venice for *3-Iron*. Finally, PARK Chan-wook has won two awards at Cannes: a special jury prize for *Thirst* (2009), and the festival's second-highest honor, the Grand Prix, for *Old boy* in 2004.

Now, KIM Ki-duk's *Pieta* stands at the top of this pecking order, due to his Golden Lion from Venice. From the outset, we should clear our minds of the fiction that juries always award the best film, and that the awards hierarchy can be taken at face value. There is an element of chance in every award, due to the composition of the jury and the inevitable compromise that takes place during deliberations. (Usually such horsetrading among jury members remains hidden from the public eye: the fact that it was aired in the press this year



Arirang

at Venice was unfortunate for *Pieta*)

Such disclaimers aside, KIM Ki-duk, and Korean cinema in general, can take pride in this award. Personally (and reactions to KIM Ki-duk's films are always personal) I find this to be one of his strongest works. Although it mixes elements of both his darker, more violent early style (1996-2002) and the focus on redemption that characterizes his later style (2003-2008), to me his creative flourishes and handling of character felt more developed and mature. Few people seem to think that it's the best Korean film of the past decade (my personal choice for that honor, BONG Joon-ho's *Memories of Murder*, was rejected by both Cannes and Venice). But most everyone agreed it was a return to form and new start for KIM, whose career has hit some snags in recent years. As a friend of mine, who predicted *Pieta*'s Golden Lion win back in July, argued, festival awards are often given to directors who are seen to be entering a new stage in their careers.

In some ways, it's also appropriate that KIM's highest honor should come from Venice, and not another festival. He has spoken before about his feelings of gratitude towards the festival, given that it was where his international career was launched with the screening of *The Isle* in competition in 2000. *Address Unknown* returned to the competition section the following year, and then the reception of *3-Iron* in 2004, when he won his best director award, was nothing short of rapturous. Who knows? If a different group of people had served on the jury that year, he might have beat out Mike Leigh's *Vera Drake* to take the top prize then.

Does this award mean that Korean cinema has finally 'Arrived,' and



Pieta

achieved the last stage of international recognition? Likely not -- this seems to have already happened a while ago. If anything, it indicates the international film community's further consolidation of interest around a few well-known Korean directors, at the expense of the others. But the award will be a boost for this director, and this film. It will make it much easier to market the film in other countries. And in Korea, it has already affected the box office in a significant way. On Saturday, September 8, just before the announcement of the awards, *Pieta* sold 18,413 tickets. One week later, on Saturday, September 15, the film sold 59,465 tickets. Not only that, as the film attracted viewers outside KIM Ki-duk's usual fan base, it seemed to be connecting with Korean audiences to a much greater extent than his previous films. Viewer ratings on the internet included a large number of very enthusiastic comments. KIM Ki-duk has a reputation of being much more popular in Europe than in Korea, but for this film, the divide wasn't evident.

The award has also given KIM Ki-duk an increased level of prestige at home. Even before the film festival started, KIM was making a conscious effort to reach out to mainstream viewers and erase his previous image as an angry, reclusive man.

Indeed, the way he handles the press now compared to five years ago is like night and day. He appeared on TV talk shows and was active in promoting his film. So he was already in the midst of recasting his image, when the announcement of the award -- which resulted in a flood of press coverage and congratulatory messages -- made his objective that much easier. One senses that, looking ahead to the future, his future films will be afforded much more attention and respect than they would be if he hadn't won the prize.

Meanwhile, fans of Korean cinema who follow these sorts of awards closely can turn their attention to the remaining honors that Korean filmmakers have yet to receive. To date, no Korean film has ever been nominated for the Best Foreign Language Film category at the Oscars, let alone won. *Pieta* will be Korea's submission this year, so it's possible that KIM Ki-duk might break two longstanding droughts with a single film. Finally the Palme d'Or, which most cinephiles would consider to be the world's most prestigious film award, has so far remained out of Korea's grasp. Someday, a Korean director is bound to win it. And after all the excitement and the press coverage, the storm will dissipate and life will go on as usual.  By Darcy Paquet

Korean Film on the Horizon

	year	title	jenre	director	casting	crank in	crank up
released in Sept.	2012	Pieta	Drama	KIM Ki-duk	LEE Jung-jin, CHO Min-su	2012-02-15	2012-03-09
	2012	Grape Candy	Drama, Mystery	KIM Hee-jung	PARK Jin-hee, PARK Ji-yun, KIM Jeong-nan	2011-07-09	2011-08-19
	2011	Too Old Hip-Hop Kid	Documentary	JEONG Dae-geon	JEONG Dae-geon	2010-04	2011-06
	2012	Masquerade	Historical drama	CHOO Chang-min	LEE Byung-hun, RYU Seung-ryong, HAN Hyo-joo	2012-02-12	2012-06-14
	2012	The Spy	Drama	WOO Min-ho	KIM Myung-min, YUM Jung-ah, YOO Hae-jin	2012-04-06	2012-07-12
du to be released	2012	Ghost Sweepers	Comedy, Horror	SHIN Jung-won	KIM Su-ro, KWAK Do-won, LEE Je-hoon	2011-10-29	2012-02-18
	2011	Hanaan	Drama, Crime	PAK Ruslan	Stanislav TYAN, Bahodir MIJSAEV, Ilbek FAIZIEV	2010-11	2011-01
	2012	Perfect Number (working title)	Mystery	PANG Eun-jin	RYOO Seung-bum, LEE Yo-won, CHO Jin-woong	2011-12-10	2012-04-01
	2012	A Company Man	Action, Drama	IM Sang-yoon	SO Ji-sub, LEE Mi-youn	2011-08-20	2011-12-06
	2012	A Werewolf Boy	Drama, Fantasy	JO Sung-hee	SONG Joong-ki, PARK Bo-young	2011-12-21	2012-04-14
	2011	A Fish	Mystery	PARK Hong-min	LEE Jang-hun, KIM Sun-bin, CHOI So-eun	2010-11-05	2010-11-30
	2011	A Boy's Sister	Drama	LEE Won-sik	SUNG Yu-ri, LEE Ju-seung	2010-08-02	2010-11-05
	2011	Barbie	Drama	LEE Sang-woo	LEE Chun-hee, KIM Sae-ron, KIM A-ron	2011-05-21	2011-06-06
	2011	CHO-DAE (working title)	Drama	KIM In-shik	YEA Ji-won, CHOI U-je	2011-10-10	2011-11-30
	2011	Kong's Family	Family, Comedy	NAM Ki-woong	KIM Byeong-ok, YOON Da-gyeong, SHIM Eun-jin	2011-11-12	2011-12-24
	2011	From Seoul To Varanasi	Melodrama, Romance, Drama	JEON Kyu-hwan	YOON Dong-hwan, CHOI Won-jeong, SHIN Ye-an	2011-01	2011-06
	2011	ARIRANG	Documentary, Drama	KIM Ki-duk			
	2011	Amen	Drama	KIM Ki-duk	KIM Ye-na		
post production	2012	Love 911	Melodrama, Romance	JEONG Gi-hun	KO Soo, HAN Hyo-joo, MA- Dong seok	2012-04-27	2012-09-06
	2012	BUN-NO-UI-YUN-RI-HAK (working title)	Thriller, Drama	PARK Myeong-rang	LEE Je-hoon, CHO Jin-woong, KIM Tae-hun	2012-07-18	2012-09-03
	2012	Snow Piercer	SF, Action	BONG Joon-ho	SONG Kang-ho, Chris Evans, Tilda Swinton	2012-04-16	2012-07-14
	2012	Mr.Go	Comedy, Drama	KIM Yong-hwa	Jiao Xu, SEONG Dong-il	2012-02-20	2012-09-05
	2012	BAK-SU-GEON-DAL (working title)	Comedy	JO Jin-kyu	PARK Shin-yang, Jung Hye-young, UM Ji-won	2012-03-27	2012-07-10
	2012	NA-UI-P-S-PA-TE-NER (working title)	Melodrama, Romance, Comedy	BYEON Seong-hyeon	JI Sung, KIM Ah-joong	2012-03-14	2012-06-11
	2012	El Condor Pasa	Drama	SONG Jae-yong	GANG Ye-won, KAWSAY	2012-04-10	2012-05-08
	2012	SE-GYE-IL-JU (working title)	Drama	YI Hang-pae	KIM Jung-tae ,PARK Ha-yeong, GU Seung-hyeon	2012-02-22	2012-04-30
	2012	Mai Ratima	Drama	YOO Ji-tae	BAE Su-bin, SO Yu-jin	2012-01-26	2012-04-02
	2012	The Weight	Drama, Fantasy	JEON Kyu-hwan	CUO Jae-hyeon, PARK Zi-a	2011-12-10	2012-02-28
	2012	Confession of Murder	Action, Thriller	JUNG Byung -gil	JUNG Jae-young, Park Si-hu	2011-10-07	2012-01-29
	2012	Juvenile Offender	Drama	KANG Yi-kwan	LEE Jung-hyun, SEO Young-ju	2011-12-02	2012-01-15
	2011	The Tower	Drama	KIM Ji-hoon	SUL Kyung-gu, KIM Sang-kyung, SON Ye-jin	2011-05-18	2011-12-07
	2011	Hype Nation	Drama, Musical	Alan Calzatti	PARK Jae-beom , Dennis Oh	2010-06-24	2011-11-15
	2012	Coin Locker	Drama	KIM Tae- kyung	LEE Yeong-hoon , SON Yeo-eun	2011-09-05	2011-10-07
	2012	Don't Cry Mommy	Thriller	KIM Yong-han	YU Sun, NAM Bo-ra, YOO Oh-seong	2011-05	2011-08-05
	2011	Tumbleweed	Drama	LEE Deok-hui	IM Chang-jung , AHN Nae-sang, SON Eun-seo	2011-05-25	2011-07-20
shooting	2012	GA-MUN-UI-YEONG-GWANG-5-GA-MUN-UI-GWI-HWAN (working title)	Comedy	JEONG Yong-ki	JEOUNG Jun-ho, KIM Min-jeong, YOO Dong-geun	2012-09-01	
	2012	JO-SEON-MI-NYEO-SAM-CHONG-SA (working title)	Action, Historical drama	PARK Jae-hyun	HA Ji-won, GANG Ye-won, Ga In	2012-08-27	
	2012	SO-RI-EOM-NEUN-NAM-JA (working title)	Thriller	JEON Kyu-hwan	YOON Dong-hwan, KIM Sung-min	2012-08-12	
	2012	NA-UI-PA-PA-RO-TI (working title)	Drama	YOON Jong-chan	HAN Suk-kyu, LEE Je-hoon, OH Dal-soo	2012-08-04	
	2012	REON-NING-MAEN (working title)	Action, Drama	CHO Dong-oh	SHIN Ha-kyun, LEE Min-ho, KIM Sang-ho	2012-07-28	
	2012	I-SIP-YUK-NYEON (working title)	Action, Drama	CHO Geun-hyun	JIN Goo, HAN Hye-jin, LEE Geung-young	2012-07-19	
	2012	AM 11:00	SF, Thriller	KIM Hyun-seok	JUNG Jae-young, KIM Ok-vin, CHOI Daniel	2012-07-14	
	2012	DONG-CHANG-SAENG (working title)	Action	PARK Sin-u	CHOI Seung-hyun, HAN Ye-ri, KIM Yoo-jung	2012-07-11	
	2012	MU-MYEONG-IN (working title)	Mystery, Thriller, Action	KIM Sung-soo	HIDETOSHI Nishijima, Kim Hyo-jin	2012-07-06	
	2012	JEON-SEOL-UI-JU-MEOK (working title)	Drama, Action	KANG Woo-suk	HWANG Jung-min, YU Jun-sang, LEE Yo-won	2012-07	
	2012	SIB-I-WOR-I-SIP-SA-MIL (working title)	Comedy	LEE Hwan-kyung	RYU Seung-ryong, JUNG Jin-young , OH Dal-soo	2012-06-20	
	2012	SIN-SE-GYE (working title)	Action	PARK Hoon-jung	LEE Jung-jae ,CHE Min-sic, HWANG Jung-min	2012-06-16	
	2012	NAM-JJOG-EU-RO-TWI-EO (working title)	Drama	YIM Soon-rye	KIM Yun-seok, OH Yeon-su	2012-05-27	
	2012	GAM-GI (working title)	Horror, Thriller	KIM Sung-soo	JANG Hyuk, SU Ae, CHA In-pyo	2012-05-11	
	2012	BE-REUL-UN (working title)	Action	RYOO Seung-wan	HA Jung-woo, HAN Suk-kyu, RYOO Seung-bum	2012-04-16	
	2012	HYEOP-SANG-JONG-GYEOL-JA (working title)	Action	YI Seung-jun	SUL Kyung-gu, MOON So-ri, Daniel Henney	2012-03-13	
	2012	HYEON-UI-NO-RAE (working title)	Historical drama, Drama	JOO Kyung-jung	LEE Seong-jae, AHN Sung-ki	2010-10-25	
in preparation of shooting	2012	I-YA-GI (working title)	Horror	KIM Yong-gyun	LEE Si-yeong, UHM Gi-jun	2012-08	
	2012	YONG-UI-JA (working title)	Action	WON Shin-yun	GONG Yoo, PARK Hee-soon, CHO Seong-ha	2012-09	
	2012	GWAN-SANG (working title)	Historical drama	HAN Jae-rim	SONG Kang-ho, LEE Jung-jae, CHO Jeong-seok	2012-09	

Production Bulletin of Korean films

When you visit a foreign country to attend an international film festival or a film market, you will want to know in detail what the film industry is like there. Plus, you could be curious about how things are going with films under production. This page will provide you with summarized information about films you might need for sales, co-production, business meetings and inquiries about invitation.

(As of Sept. 21, 2012)

film distributors	production company	contact number	schedule	note
NEW	KIM KI-DUK film	02-569-8777	2012-09-06	69th Venice International Film Festival (Golden Lion)
Mountain Pictures Co., Ltd.	Invent Stone corp	02-3789-8842	2012-09-06	62nd Cannes Film Festival's 10th Anniversary Residence Project
Cinema DAL	Da capo film	02-337-2135	2012-09-13	2012 Seoul Independent Documentary Film & Video Festival (Audience Award)
CJ E&M	CJ E&M, REALies	02-514-6801	2012-09-13	
Lotte shopping Lotte Entertainment Co., Ltd.	Woollim	02-3470-3518	2012-09-20	
NEW	Saram Entertainment, Dasepo Club co. Ltd.	02-3490-9325	2012-10-03	
INDIESTORY Inc.	Zamie Pictures Co., Ltd., Flying Tiger Pictures	02-511-6149	2012-10-11	2012 KOFC Supporting Diverse Films and Art house
CJ E&M	K&Entertainment, CJ E&M	02-2106-7570	2012-10-18	Original Mystery Novel <The Devotion of Suspect X>(by Higashino Keigo)
Showbox/Mediaplex, Inc.	SIM-MI-AN, Showbox/Mediaplex, Inc. , 51k	02-516-1895	2012-10-18	
CJ E&M	Bidangil Pictures	02-3443-2150	2012-10-31	37th Toronto International Film Festival (Contemporary World Cinema Section Invitation)
Mirovision Inc.	Dima Entertainment	02-3443-2574	2012-10	34th Rotterdam International Film Festival (Tiger Awards Competition)
	JEONG-GAM	070-8265-0082	2012-10	2012 KOFC Supporting Release of Diverse Film
Mirovision Inc.	Indiecom Cinema Co., Ltd.	02-3443-2574	2012-the second half	2011 BIFF (Korean Cinema Today- Vision Invitation)
Mirovision Inc.	Indiecom Cinema Co., Ltd.	02-3443-2574	2012-the second half	*Korea Through the Movies' 3rd project
	EOOT	02-3275-3675	2012-the second half	2012 KOFC Supporting Post-production of Korean Indepent Films
Time Story Group	Treefilm	02-324-0469	2012-the second half	62nd Berlin International Film Festival (Panorama Invitation)
	KIM KI-DUK film	031-910-7530		64th Cannes Film Festival (Un Certain Regard Award)
	KIM KI-DUK film	031-910-7530		2011 BIFF (Korean Cinema Today- Panorama Invitation)
NEW	O-REUM	02-549-9385	2012-12	
Lotte shopping Lotte Entertainment Co., Ltd.	TPS Company, Saram Entertainment	02-3470-3518	2013-the first half	2012 KOFC Supporting Human Resources and Improving Working Environment
CJ E&M	OPUS Pictures, Moho Film	02-371-6114	2013-Summer	French Cartoon of the same name, Global Project
Showbox/Mediaplex, Inc.	Dexter Film, CONTENTS-i	02-3218-5662	2013-Summer	Original Cartoon (by Heo Yeong-man) , 3D
Showbox/Mediaplex, Inc.	Showbox/Mediaplex, Inc. , J&P	02-3218-5590	2013-the first half	
CJ E&M	CJ E&M	02-371-6114	2012-Winter	
Time Story Group	GEU-RIM-HYEONG-JE	02-324-0469	2012-the second half	2012 JIMFF Korean Music Film Now Invitation
Time Story Group	KU-NA	02-2638-7337	2012-the second half	Korea - Japan Global Project
Lotte shopping Lotte Entertainment Co., Ltd.	YU-MU-BI	02-371-6114	2012-the second half	2011 KOFC Supporting Korean film Production
NEW	Treefilm	02-3490-9300	2012-the second half	69th Venice International Film Festival (Venice Days Invitation)
Showbox/Mediaplex, Inc.	Showbox/Mediaplex, Inc. , Dasepo Club co. Ltd.	02-3443-9474	2012-11	
Time Story Group	National Human Rights Commission of Korea, NAM-WON	02-324-0469	2012-Autumn	37th Toronto International Film Festival (Contemporary World Cinema Section Invitation)
CJ E&M	CJ E&M, The Tower Pictures	070-4027-0210	2012-the second half	
	Hype Nation Korea	02-380-4667	2012-the second half	Korea - U.S.A Global Project
Mountain Pictures Co., Ltd.	Mountain Pictures Co., Ltd.	02-3789-8847	2012-the second half	2011 KOFC Supporting Korean film Production
Cinergy	Cinema Golbangi	02-338-1007	2012-the second half	
Time Story Group	Aram Pictures Inc.	031-334-9454	2012-the second half	
Lotte shopping Lotte Entertainment Co., Ltd.	TAEWON ENTERTAINMENT CO., LTD.	02-3442-2148	2012-the second half	
Showbox/Mediaplex, Inc.	Well-made Film	02-3218-5590	2013-the first half	
	Treefilm		2013-the first half	2011 KOFC Supporting R&D of Korean Films
Showbox/Mediaplex, Inc.	KM Culture Co., Ltd.	02-3218-5590	2013-the first half	
Twentieth Century Fox Korea	Creapictures Co.,Ltd	02-3442-7654	2013-the first half	Korea - U.S.A Global Project
	Chungeorahm Films	02-548-2952	2012-the second half	Original Webtoon of the same name (by KANG Full), Crowd Funding
CJ E&M	CJ E&M, Pareto Works	02-371-6114	2013-the first half	
Showbox/Mediaplex, Inc.	THE LAMP, HWANG-GEUM-MUL-GO-GI	02-3218-5590	2012-the second half	
Lotte shopping Lotte Entertainment Co., Ltd.	APOLON CINEMA, Lotte shopping Lotte Entertainment Co., Ltd.	02-3470-3518	2013-the first half	Korea - Japan Global Project
	Cinema Service Co., Ltd.	02-2001-8805	2013-the first half	Original Webtoon of the same name (by LEE Jong-gyu)
NEW	FineWorks	02-514-1558	2012-the second half	
NEW	Sanai Pictures, PEPPERMIT&COMPANY Co., Ltd.	02-796-8204	2012-the second half	
Lotte shopping Lotte Entertainment Co., Ltd.	GEO-MI	02-3470-3518	2012-the second half	Original Novel of the same name (by Okuda Hideo)
CJ E&M	i Love Cinema co., Ltd.	02-6005-6710	2012-12	
CJ E&M	Filmmaker R & K, CJ E&M	02-544-7333	2012-the second half	
CJ E&M	JK Film, CJ E&M	02-517-9904	2013-the first half	
Lotte shopping Lotte Entertainment Co., Ltd.	JEUL-GE0-UN-SANG-SANG	070-7122-3340	2013-the first half	Original Novel of the same name (by KIM Hun), 3D Droduction
CJ E&M	Filma Pictures, RA-IN-PIL-LEUM	02-3445-8990	2013-the first half	
Showbox/Mediaplex, Inc.	GREEN FISH, Showbox/Mediaplex, Inc.	02-3218-5571	2013-the first half	
Showbox/Mediaplex, Inc.	Jupiter Film	02-3218-5590	2013-the first half	

Korean Films at the World Stage

Invitation for Korean films to the international film festival and their awards list

There are numerous Korean films that have been spotlighted by the world media. They not only get invited to the major sections of world renowned film festivals but also get awarded thus raising their status. Here are the films that have been invited to international film festivals and been awarded this year.

film festival	film	director	section	award
25th Tokyo International Film Festival (10.20~10.28)	Juvenile Offender	KANG Yi-kwan	Competition	
45th Sitges International Film Festival (10.04~10.14)	Pieta	KIM Ki-duk	Noves Visions - Ficcio	
	The Taste of Money	IM Sang-soo	Competition	
	The King of Pigs	YEUN Sang-ho	Anima't	
	Doomsday Book	KIM Jee-woon, YIM Pil-sung	Competition	
20th Filmfest Hamburg (09.27~10.06)	Pieta	KIM Ki-duk	Asia Express	Douglas-Sirk-Award
37th Toronto International Film Festival (09.06~09.16)	Juvenile Offender	KANG Yi-kwan	Contemporary World Cinema	
	A Werewolf Boy	JO Sung-hee	Contemporary World Cinema	
	The Thieves	CHOI Dong-hoon	Contemporary World Cinema	
69th Venice International Film Festival (08.29~09.08)	The Weight	JEON Kyu-hwan	Venice Days	Queer Lion Award
	Invitation	YOO Min-yeong	Orizzonti	Orizzonti Short Films
	Pieta	KIM Ki-duk	International Competition	Golden Lion
61st Melbourne International Film Festival (08.02~08.19)	The King of Pigs	YEUN Sang-ho	Animation	
	In Another Country	HONG Sang-soo	Accent on Asia	
65th The Locarno International Film Festival (08.01~08.11)	When Night Falls	Liang Ying	International Competition	Best Director, Best Actress
16th Fantasia Film Festival (07.19~08.09)	The King of Pigs	YEUN Sang-ho		Special Mention, Best Animated Film
	Doomsday Book	KIM Jee-woon, YIM Pil-sung		Best Feature Film
42nd Giffoni Film Festival (07.14~07.24)	Barbie	LEE Sang-woo	Generator +18	Gryphon Awards
47th Karlovy Vary International Film Festival (06.29~07.07)	Helpless	BYUN Young-joo	Another View	
	The King of Pigs	YEUN Sang-ho	Another View	
66th Edinburgh International Film Festival (06.20~07.01)	Mirage	YANG Jung-ho	New Perspectives	
	The King of Pigs	YEUN Sang-ho	International Competition	
	Sleepless Night	JANG Kun-jae	International Competition	The Student Critics Award
15th ShangHai International Film Festival (06.16~06.24)	Nameless Gangster : Rules of the Time	YOON Jong-bin	Spectrum	
	Unbowed	CHUNG Ji-young	Spectrum	
	Arirang	KIM Ki-duk	Official Selection	
36th Annecy International Animated Film Festival (06.04~06.09)	The Dearest	KIM Seon-a, PARK Se-hui	Feature Films	
	38-39°C	KIM Gang-min	Graduation Films	
	The King of Pigs	YEUN Sang-ho	Feature Films out of Competiton	
65th Cannes Film Festival (05.16~05.27)	In Another Country	HONG Sang-soo	Competition	
	The Taste of Money	IM Sang-soo	Competition	
	The King of Pigs	YEUN Sang-ho	Directors' Fortnight	
	Circle Line	SHIN Su-won	Critics' Week	Canal+ Award
6th Dallas international film festival (04.12~04.22)	Punch	LEE Han	South Korean Spotlight	
	My Way	KANG Je-kyu	Galas & Centerpiece Screenings	
36th Hong Kong International Film Festival (03.21~04.05)	From Seoul To Varanasi	JEON Kyu-hwan	Indie Power	
	Stateless Things	KIM Kyung-mook	Young Cinema Competition	
	The Day He Arrives	HONG Sang-soo	Auteurs	
32nd Fantas Porto International Film Festival (02.24~03.03)	Lizard Girl	CHOI Si-yeong	Fantas in Shorts	Best Fantasy Short Award
23rd Yubari International Fantastic Film Festival (02.23~02.27)	Moonlight Sonata	LIM Cheol-min	Official Competition	
	Myselfes : The Actress No Makeup Project	KIM Kkob-bi, BOO Ji-young, YANG Eun-yong, SEO Young-ju	Yubari Choice	
62nd Berlin International Film Festival (01.25~02.05)	From Seoul To Varanasi	JEON Kyu-hwan	Panorama	
	Punch	LEE Han	Generation 14plus	
	My Way	KANG Je-kyu	Panorama Special	
34th Rotterdam International Film Festival (01.25~02.05)	Stateless Things	KIM Kyung-mook	Spectrum	
	Romance Joe	LEE Gwang-guk	Tiger Awards Competition	
34th Clermont-ferrand International Short Film Festival (01.27~02.04)	Guest	YOON Ga-eun	International Competition	Grand Prix-International Competition
	Night Fishing	PARK Chan-wook, PARK Chan-kyong	Lab Competition	

SHOOT in KOREA

25% CASH REBATE on production costs

Any project spending more than **1 billion KRW (approx USD 900,000)** is eligible to apply.
Experience KOFIC's NEW incentive program, The Foreign Audio-visual Works Location Incentive.

25% Cash Grant on Costs

KOFIC offers a 25% cash grant on foreign audio-visual works production expenditures incurred for goods and services in Korea, with a cap of 3.4 billion KRW (approx 3 million USD). The grant amount shall be determined by taking into account the remaining grant program budget on the date of application.

Eligible Works

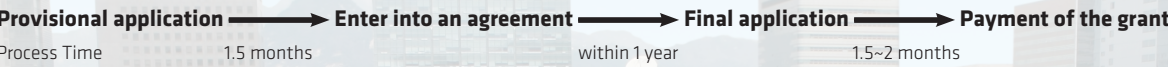
Feature films and television series produced by a foreign production company, in which foreign capital participation in the production exceeds 80% will be eligible for this grant. Eligible works must satisfy the following requirements:

- Must shoot more than 10 days in Korea
- Must spend no less than 1 billion KRW (approx USD 900,000) in Korea for production costs as recognized by KOFIC
- Must receive approval from KOFIC, who shall evaluate the following three factors: (1) the degree to which the work creates tourism and revenues ("tourism and audience creation"); (2) the degree to which the work contributes to Korean film industry's capacities ("capacities contribution"); (3) the extent to which the foreign producer participates in the production of the work ("foreign elements participation")

Eligible Applicants

Any corporation organized and registered as a business in Korea

Application Process



Supported Projects, 2011

Hakuji no Hito(Japanese feature film) / Rainbow Rose(Japanese TV series) / On the Road(Chinese feature film)

For more details visit www.koreanfilm.or.kr

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